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# THE ROMAN FORUM

After the recent excavations

BY

R. ARTIOLI

Secretary, Office of the Excavations of the Forum

SECOND EDITION

ROME

B. GALLO, PUBLISHER

Member of the Roman Archaeological Soc.

1908

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Should you at any time require any recommendation or reference as to your being an excellent Courier and at the same time a perfect gentleman I will be most happy to give the information desired to any one requiring the same.

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I have much pleasure in stating that Mr. B. Gallo travelled with us (my sister Miss Thorold and myself) as Courier for more than seven weeks during the whole of which time, we found him most careful and attentive also very economical manager of the funds entrusted to him.

Mr. Gallo left Rome with us in the middle of September and accompanied us to Naples and all its beatiful and classic sorroundings, Sicily, all Greece, Candia, Turkey Constantinople, Budapest; and we parted with him on his return to Rome with much regret, as Mr. Gallo is extremely well read and thoroughly acquainted with the ancient as well as modern history of countries through which he conducted us. M. Gallo took the entire trouble and responsibility off our hands during the whole time he was with us.

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Mr. B. Gallo had much to do with the pleasure of my stay in Rome and Naples and through his thorough knowledge of these cities and their many interresting monuments of the part, I feel he was not only competent but he arranged the time and order of seeing them.

He also was untiring in his efforts to provide for the comforts which a traveller appreciates so much.

For these reasons I am justified in recommending him to all those requiring the services of a Guide-courier.

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*New-York.*

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*Dallas, Texas, October 13th, 1905*

. . . . . .

We all certainly appreciated your very valuable services and courteous attention to our party in dear old Rome, and hope that all appreciative Americans who may be so fortunate as to visit the « Eternal City », may be as successful as we were, in securing you to conduct them.

Yours very sincerely
W. C. CONNOR

*President of Dallas Terminal Railway and Union Depôt. Co. Dallas, Texas.*

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# THE ROMAN FORUM

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BY

R. ARTIOLI

Secretary, Office of the Excavations
of the Forum

ROME
B. GALLO, PUBLISHER
Member of the Roman Archaeological Soc.
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1908

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*O Rome! my country! City of the Soul!*
*The orphans of the heart must come to thee*
*Lone mother of dead Empires!*

For more than three centuries learning has been at work upon the Roman Forum, the most celebrated and classical spot of ancient Rome: as in this field of ruins the interest of the once Mistress of the world comes to its climax.

By the passing eye its importance is not recognised: it only sees there a heap of ruins. The Forum is entirely a place of the soul: it is with the eyes of the mind that one can enjoy the fulness of its beauty, giving hours to meditation and wander, finding everywhere so much to awaken and touch the heart: every column or wall or stone revives some memory, recalls some history, reminds him of some half-forgotten fascination. It is thus that the Forum becomes really a high school open to all the world.

With the Forum Rome began, the old writers tell us. Here the great name Rome was first used. Thirty centuries of History are before us: from that golden age — which

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the Roman poets delighted to recall — when, long before Romulus, an altar was raised to Saturn, the Good Sower, — to the days of Robert the Guiscard, who laid waste the whole sacred place, and down to our own times, when so many noble attempts were made to revive, as far as possible, its old greatnes.

Comm. Boni' s latest discoveries were accompanied by most unexpected results: today the Forum appears to us in a different light: we hear again Tully' s voice and Virgil's lay and Livy' s pictured page. Before Boni's work it was fashionable to deny every event in Roman History previous to the second Punic war; now the latest excavations have brought forth such a crushing mass of evidence in favor of ancient writers, that every detail is confirmed by monumental remains.

We are all familiar with the well-known story how the great Caesar, who in every relation of life attained the highest excellence, was murdered in a meeting of the senate and fell at the foot of Pompey's statue, pierced with wounds from head to foot. Now moving around the Forum we find the shade of the Great Dead haunting the whole place. That is the house where he lived as Pontifex Maximus: from the platform of the Temple of Castor and Pollux he once spoke to the crowd: we hear his voice near the Rostra, his last finished work in Rome, from which no doubt he was the first to speak: here three days after that incredible tragedy of the Ides of March, Mark Anthony stood to ask the Romans

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to « lend their ears » for vengeance on Caesar's murderers; we see the place where the funeral pyre stood, the pedestal of that tall column, incribed to the « Father of the Country » which his partisans raised to consecrate that spot, and the temple erected there two years later to the first deified Roman of historical times.

In the same way every personality associated with Roman History, all its political struggles, all its glories and tragedies come back to our view. We see again the mighty temples, the triumphal arches, all the monuments which once arose here: and together with them we have a vision of priests ascending the steps of the temples; the business men hastening to the money-changers: the thoughtless idlers sauntering about in the paved roads! « We live again the lives of buried peoples ».

This little book is written by Mr. Artioli who through all the period of excavations was Boni' s right arm, as his assistant, and an eye witness of his daily discoveries.

Rome, 10th February 1908.

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## CHAPTER I.

### What a Forum is. The Life of the Roman Forum

Owing to the ever changing course of events, and to the ceaseless ebb and flow in the tide of human affairs, one finds localities and places, each square yard of which is a page, and often a chapter - of history. Places in which it almost seems as if the historical synthesis of a city - of a people - of a nation - if not even of a civilization - has by choice deposited itself *in strata*.

Among these famous examples of localities which have stored up memories of human progress, the two which are most noteworthy in regard to the history of the world and which are everything in regard to the history of the Roman world - of the Latin race - are the Palatine and the Roman Forum.

The former was the cradle of Rome, the mountain nucleus on which the nomadic Aryan people first established themselves, and where, perhaps owing to Romulus, they fixed their permanent abode, uniting themselves in a city, which was called Rome. It is now admitted, as it seems more probable, that *Rum* was the name given by the Etruscans (who had probably settled themselves on the Cœlian Hill) to the Aryans, who yearly, for a long time had migrated there from the Lands of the Sun and had taken up their abode, in timbered huts, on the height of Pales, the



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greater part of which the Tiber (passing through those zones which later on were called Velabrum the Greater and Velabrum the Lesser) almost always surrounded with the golden waters of its *aqua Flavae*. And *Rum* signifying river, or rather *the* river *par excellence*, the word Rome comes to mean a city or *the* city of the river, while Romulus - a longer name than Rome, being derived from it - (I quote as similar examples *Trajan* and *Trajanopolis*, *Constantine* and *Constantinopolis*, *Hadrian* and *Hadrianopolis*, etc.) comes to signify the son of the City of the River, and therefore he could not be (and many arguments now point to this belief) its founder, as a child does not beget the mother but instead has life from her.

With the commencement of the monarchical period - the period of the Kings, Rome had already set foot in the Forum and had planted there her powerful roots, which later on were to germinate and expand so prosperously, giving life to that culture which obliterates and eclipses every other history and every other glory.

Truly indeed did a celebrated and clever Frenchman write, that the Roman Forum was the thinking and acting brain of Rome.

« Le *Forum magnum* fût le centre de la vie « romaine. Événements heureux ou désastres, luttes « de la plèbe contre l'aristocratie pour la con- « quête des droits politiques ou des conditions « meilleures de l'existence, élections des magis- « trats, émeutes, révolutions, procès, proscriptions, « jeux et spectacles, tout se préparait au Forum, « s'y faisait ou y avait un contre-coup. Ce fut « comme le cerveau auquel afflua de bonne heure « la vie de Rome et bientôt du monde civilisé. « Aussi le nom du Forum et des ses monuments « revient à chaque page dans les écrits des au- « teurs anciens.

« Il est donc impossible d'étudier l'histoire ro- « maine d'une manière réelle et vivante, on ne

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« saurait comprendre de nombreux passages des « auteurs si on ignore le Forum Romain et son « histoire ».

Goethe said of Rome, « The whole history of the world is bound up in this great centre », and this saying can rightly be applied to the Forum, which is the centre of Rome.

A lover of Italy, of her sky and art (Dr. Albert Berzeviczy, the Hungarian minister of Public Instruction) in his recent work « Italia » remarks, - and this idea is really beautiful - that the arch of Augustus in Perugia was « a piece of petrified history ».

With a far greater and better reason one could say this of the Roman Forum: - that it is a piece of history - nay rather a great history - of humanity - petrified.

But, if one can believe such a thing, it is not a fossilised history that one finds written in those marbles, it is a living history for one who knows and understands and sees not only with the eyes of his mind but also, and even more so, with those of his soul.

From the first day on which I was appointed to take part in the Office for excavations in the sacred historical valley, until now (it is already six years), I have followed the process of development in myself of those impressions, which the ruins of the Forum awaken in the mind of the visitor, and I should like to relate them.

The cultured tourist - Italian or foreign, it is the same, - who sets foot for the first time in that space of ground, which extends in length from the Coliseum to the Capitol, and in breadth from the Esquiline Hill to the Palatine, and which was predestined to such great and such fatal events, experiences a sense of utter amazement. Before him he sees walls of big and small masses of tufa; walls of uncertain work; walls of rectangular work; walls of brickwork; walls of a Saracen na-

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ture; sewers; big and little drains; pavements in *opus signinum*, in simple and rich mosaic work, in herringbone work (*opus spicatum*); pieces of massive buildings, in tufa, flint, travertine and marble; heads of underground galleries; a spacious and free open area; caves penetrating into the inmost bowels of the earth; unadorned walls, or walls covered with *intonaco* painted with encaustic or with opaque frescoes, or veneered with white marble; columns standing proudly erect even after the many struggles, fires, and barbarities, of which they bear traces, showing even cracks and rents in the hard brickwork; crushed and broken columns; masses of architraves, capitals, bases, lintels, friezes, cornices, antefixes, of every material, of every kind and of every century. And by degrees, the visitor sees these never ending masses of mutilated monuments, together with pieces and fragments, limbs and members of statues, almost all of which are everlasting witnesses to the fanatic violence of the Christians, of the Middle Ages, and of other periods of ignorance and darkness.

In this vast, as well as solemn and exotic centre, among so many desolate ruins, which from every side seem to raise their arms towards heaven, as if to render their misfortune more conspicuous, and to sue for help, the visitor at first loses himself, is confounded, is saddened.

And he passes rapidly over the ground which has been trampled over by thousands of great men, wandering among the remains of the works constructed by them, remains which recall and for ever will recall their memory, and he feels overcome and moves forward with uncertain steps and with his brain on fire.

By degrees he begins to take his bearings, and opening his guide book unfolds the map of the Forum, which is always, more or less, well made and, more or less, up to date with the most

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recent archæological explorations (1), and finds out the exact spot where he is, sees the real extent of the still existing monuments and understands those, which have now disappeared.

It is quite a special work which goes on in the visitor's brain, and which helps him, after a careful study of the Forum, to put in its own place each of the monuments, of which he now sees only the ruins, or of which he has only read the name in the historical part of his guide book. Then he comes to the details; a still standing column tells him of others which followed it, either facing the portico of a temple or decorating its sides; the remains of a wall tell of an edifice; a flint polygon still *in situ* reminds him that here a road passed, and he, who is not ignorant of what I should call the grammar of structure, discovers further whether it was a Republican, Imperial or Mediaeval road.

And the imagination resting on the facts which we have thus collected, rises as a goddess, completing the ruins, adorning them, renewing and reanimating them with the breath of life, populating them with riders and matrons, with patricians and plebeians, with priests and magistrates; litters go by carried on the strong shoulders of black Ethiopians, the upraised curtains revealing the noble form of some fresh beauty; two-wheeled carriages, rich in ivory, roll by, drawn by fearless pure bred horses; there a juggler with subtle tricks tries to gain the public attention upon his foreign and prodigious wares; there a group of loafers, - *canalia*, - so called from the Forum canal near which they usually stayed, play dice, watching

(1) For our readers we reproduce one which will be useful to them as it has been adjourned up to the moment of writing. A very correct and complete map of the Roman Forum will be published shortly by Signor Marco Giammiti, who for many years has worked to prepare it.



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everything the while, and gossipping and warming themselves in the sun.

In the civil Basilicas Julia and Æmilia the crowd presses into the trials to listen to the subtle arguments of the lawyers; the smoke of incense arises from numerous temples, where the faithful go to pray and to consult the oracles and the priests, offering gifts; the potentates of wealth and nobility pass with their train of attendants and hangers-on; from the height of the *rostra* an orator, skilfully draping himself in his toga, harangues the curious folk, who have collected down below him; from the hundred-and-one goldsmith and jeweller's shops of the *Summa Sacra Via* and of the Basilica Æmilia, from the money changers and from the bankers, the people go and come, observing, discussing and purchasing.

The ruins of the Forum are now completed: they speak to the visitor, who has become their friend; and if he turns to look at them again (and where else, even in Rome, will he find such a collection of precious monuments of history and art?), he sees things that are dear to him, that always tell him something fresh, that find some new interesting detail for him, if it is only the protecting and picturesque flora which now again surrounds and caresses the monuments.

Alessandro Verri wrote those three magnificent « Notti Romane al Sepolcro de' Scipioni », then discovered amid universal wonder, which were, and are still, so greatly admired; others were added which had the Coliseum and the Capitol as the theatre of ideas; but today how many series of « Notti » could a clever and poetical mind write, after the recent excavations in a historical theatre such as the Roman Forum?

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## CHAPTER II.

### The History of the Roman Forum

The origin of the Fora, together with that of many creeds and institutions, dates back so far that we can find traces of it even in the country of the Rig Veda; it suffices here to say something of the uses to which they were put by the Italian people.

The word Forum first of all means a space of ground near one or more cities in which, on certain fixed days of the year, the people met together to sell and buy merchandise and objects necessary for daily life; it was in short a market or fair for the use and convenience of the inhabitants of the adjoining towns and villages.

This was the first office of the Fora, and then as they were adapted for a meeting place for the inhabitants of the neighbouring centres, decrees and laws began to be promulgated, troops assembled, justice dispensed, and religious observances celebrated, while solid buildings were erected, to accommodate each and every function, with the result that later on some of the Fora were transformed into cities, and almost in every case the markets, which little by little had been made smaller, were removed into other buildings erected for the purpose, or into other places, subdivided according to the class of wares which was bought and sold in them.

Our only aim in these lines being the Roman Forum, we will therefore confine ourselves to that. The Roman Forum was geologically a marshy valley surrounded on all sides, with the exception of that between the Palatine and Capitoline Hills, by hills, from which descended the waters that

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caused the frequent overflowing of the Tiber, and it was at this spot that many of the streams of Rome, without taking into consideration the local springs, such as the Juturna, united themselves together. For this reason the Romans distinguished it with the name of Velabrum the Greater.

Steep and precipitous arose the Palatine and Capitoline Hills, entirely covered with dense woods.

The oldest tradition that exists of the Roman Forum is that of an altar to Saturn, which was consecrated by the companions of Hercules. It was built exactly on that spot where afterwards the temple to the same deity was erected, viz. at the foot of the Capitol, on which stood the legendary city of Saturn.

Proceeding further, we find the history of Rome to be that of the Forum and vice-versa, and every historical event giving origin to a monument or having in it its counterpart. Romans and Sabines fought there and Romulus, in fulfilment of a promise made by him, founded the temple of Jupiter Stator, in honour of Jupiter who had arrested the flight of his soldiers. He also erected two altars, one to Vulcan on that elevated locality under the Capitol, and one to Janus, who had rained down boiling water and sulphur on the Sabines.

The peace between Tatius and Romulus was concluded in the place which, from the Latin *coire* (to come together) was called from that day *Comitium* (assembly) and here the two kings afterwards purified themselves in a little shrine of Venus, which from *cluere* (to purify) was called *cloacina*.

The great Quirinus had the marsh, which occupied the Forum, drained, the plants uprooted, and the woods on the Palatine and Capitol cut down. A road, the Sacred Way, united the two cities, that of the Sabines on the Capitol and that of the Romans on the Palatine, joining this latter exactly at one of its three points, that named the

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Velia, where afterwards the Arch of Titus must have been erected.

This is the origin of the Forum, which, in course of time, was continually enriched with buildings, forming the seat of culture and of the public offices of administration.

Numa constructed the Shrine of Vesta, the house of the Vestals and the *Regia*, the official residence of the *Pontifices Maximi*, transforming the altar of Janus into a temple.

Tullius Hostilius built the *Curia*, the seat of the Senate.

Ancus Martius made the prisons, the famous Tullian prisons.

Tarquinius (with his Etruscan workmen) improved the system of drainage and built the *Cloaca Maxima* through which passed the sewerage, and dirty water.

At the beginning of the Republic, thirteen years after the expulsion of the kings, the temple of Saturn was dedicated, and then, in commemoration of the help which the two demi-gods had given to the Romans in the battle of Lake Regillus, that of Castor and Pollux was built, and contemporaneously, down below, the Shrine of Juturna was erected.

The invasion of the Gauls, who destroyed and profaned everything, made a general reconstruction necessary, and later on, in fulfilment of a promise made, Camillus erected the Temple of Concord. After this, around the *Comitium* (the Assembly) were built the *Senaculum*, the *Graecostasis* and the Tribune for the orators, which latter, owing to the fact that it was decorated with the beaks (*rostra*) that were torn from the ships of the defeated Antiates, was called the *Rostra*.

In 184 B. C. Cato the Censor constructed the first basilica, which from him was named Porcia, and this was then followed by the other one called first Fulvia and afterwards Aemilia.

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In 121 B. C. the Arch of Fabius was built at the entrance of the Forum, recording the victory over the barbarous inhabitants of Savoy.

In 102 B. C. Lutatius Catulus rebuilt, or rather restored, the *Tabularium,* which stood on the slope of the Capitol.

The transformation of the Forum was completed by Caesar and Augustus. The former transposed the axis, modified the *Comitium*, transported the *rostra* under the Vulcanal and began the Basilica Julia.

Augustus rebuilt the *Curia,* the two basilicas Julia and Aemilia, which he enlarged and beautified, the *Regia*, the Temples of Saturn, Concord, Castor and Pollux, and the *heroon* (temple) of Caesar, which closed the Forum on the east side.

Proceeding to the Imperial epoch, we note the construction of the Arches of Tiberius and Septimius Severus; the Temple of Titus and Vespasian; the Arch of Titus; the Temple of Antoninus and Faustina; the Temple *Sacræ Urbis;* the *Schola Xantha;* the *Umbilicus* erected to correspond with the *Milliarium Aureum* (golden milestone) the work of Augustus: the portico of the *Deorum Consentium;* the memorial columns, etc.

It would take too long only to enumerate all the monuments constructed in the Roman Forum: suffice it only to add the Basilica of Maxentius (to-day called the Basilica of Constantine) and the Temple of Romulus, the son of Maxentius.

About three hundred monuments followed in course of time on that space of ground which goes from the Arch of Titus to the *Tabularium.* monuments of which sometimes we have only the vaguest traces. They were destroyed, and they were rebuilt, and thus the level of the ground constantly became higher. The Emperors looked after the reconstruction and the enlargement of the monuments, which had been spoilt by time

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or fire. The fires were many and serious, as follows; - that of the Gauls (B. C. 364), that of Nero (A. D. 64), that of Titus (A. D. 80), that of Commodus (A. D. 191) and that of Carinus (A. D. 283).

After the reign of Constantine, the Pagan monuments began to be abandoned and Christianity, reigning triumphant, overthrew them or turned them into churches, and thus the Forum was enclosed with a girdle of sacred temples belonging to the religion of the Nazarene, and chapels were built even on its arena.

Later on the invasions of the barbarians, the desolation of the city, and the civil wars caused everything to be devasted and abandoned. Thus everything was ruined, and owing to the landslips and the draining of the rain-water from the surrounding hills, almost everything was covered over by earth. The depression of the Forum, the ancient valley, offered a natural position for the rain-waters to collect themselves in, thus breeding pestilential fevers, and was consequently filled up with earth, so that the place, which had been the Forum, was brought on an equal level with the adjacent roads. And from amid all that squalor, the tops of the high columns of some buried temple, which had not been entirely thrown down, projected sadly, and oxen grazed the grass grown over the spot, which had once been the centre of the life of the Roman world! Hence the name of Campo Vaccino (the field of the oxen) which is still given to the Forum by the people of Rome.

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## CHAPTER III.

### The excavations of the Roman Forum

Towards the end of the mediæval period, the Forum served, as did all the great monuments of the City, as a quarry of marble and stone for the builders of new Rome, of the Papal Rome. It was even let out in sections, so that the stone-masons could dig out material, and the builders find stones to make lime!

The most known vandalisms were those committed in the following years: — From 1362 to 1370; in 1431; from 1450 to 1462; in 1499; and in 1539.

After that time, with the advance of culture and classic studies, the work in the Forum was begun. Already in the year 1530, Paul III, in order to prepare a triumphal entry for Charles V, had thrown down two hundred houses in disrepair and four churches which had been built on the site of the ancient Forum.

Partial excavations, with the object of study and of recovering something of the antique, were carried on in the years 1546 and 1742, but the real, profitable, archæological excavations began with Fredenheim in 1788 and went on with Fea in 1803 to 1809.

The French worked there from 1810 to 1813. and in 1816, under Pius VII, the excavations were again continued until about 1822. Leo XII carried them on in 1829 and 1830, following a new and extensive plan. Afterwards they were continued successively by Gregory XVI, by the Roman Republic and by Pius IX.

The Italian Government then felt that the moral obligation of again bringing to light what had once been the centre of the ancient Roma nworld, was

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urgent, and consequently the excavations proceeded without a pause from 1870 to 1878, directed by Mr. Rosa until 1876, and from 1876 to 1884 by Fiorelli. It is chiefly due to Guido Baccelli, at that time Minister of Public Instruction that Fiorelli was able to inaugurate this new period of excavations. Other excavations were carried out in the years 1886, 1887 and 1888, and then in 1896 by the Italian Government, and later on with its permission, by Ch. Hülsen and Richter, and then again by the Italian Government.

In the year 1898 it was rumoured that large blocks of marble lying in the Roman Forum had been used, or at least were about to be used, in order to provide slabs of rare marbles, to adorn the pavement of the church of S. Maria in Cosmedin, then under restoration.

An official enquiry was held by the Royal Technical Office for Monuments, and Comm. Boni was appointed chief of the Committee, and at the same time was called to the Direction of the above mentioned office.

Comm. Giacomo Boni, architect and engineer, native of a village near Venice, is of an archaeological and architectural family; deeply studious, indefatigable, with a mind capable of appreciating everything beautiful and good, and at the same time an acute analyser, with the most poetical soul that has ever existed, he became distinguished several years before, both in the colossal restorations of that solemn monument of art and history, the Ducal Palace of Venice, and in the studies of the basilica of S. Mark, the Golden Basilica; he had also made many journeys and inspections of monuments in various regions of Italy, on behalf of the State, directing and initiating works of restoration, which were needed in some of the famous basilicas of South Italy and Rome, giving his particular attention to old mosaic works and to the most worthy and durable method of pre-

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serving and restoring those various and characteristic mosaics, which depicted on the walls of edifices had the task of unfolding tangibly to the people the sacred pages of the Book of Books.

The restoration of an unknown monument on the Via Salara, in a field belonging to Baron Blanc, is one of the earliest works of Comm. Boni.

Among so many of his entreprises, we owe to him the collection of specimens of marble taken from the ancient Italian quarries; of the Flora of the monuments (the poetical inspirer of artists and students); of the reliefs of the monumental buildings, which are effected from a balloon, etc.; studies on the Venetian churches; the demonstration of the size, form and construction of the foundations of the Campanile of S. Mark; writings in defence of monuments; and especially the modern transformation of buildings in Venice.

During the time he was directing the local Office for the preservation of the monuments, Boni meditated on the ancient size of the Roman Forum, and his heart was saddened as he wandered around those grassy winding paths then free to all, and where in every direction blocks of marble lay face downwards, so that their engraven part, resting on the soil, was completely hidden. It was then that he conceived the notion of undertaking some works of restoration and excavation in the Forum, and this idea gradually took firm root in his mind. He conferred with friends, and they encouraged him in his convictions, and finally, at the end of 1898, with the approval of Guido Baccelli, then for the third time Minister of Public Instruction, he, as explorer and restorer, set foot in the Roman Forum.

The first works done were to raise up two of the honorary columns in front of the Basilica Julia, and to reconstruct the *Aedicula* of Vesta, and then a deep and continued series of explorations successively brought to light the original *Sacra Via*, the

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*Lapis Niger*, the *Heroon of Caesar*, the lower cell or cellar inside the Temple of Vesta, the *Comitium*, part of the house of the Vestals, the *Regia*, etc. - a prodigious mass of venerable monuments of ancient Rome, of which further on we shall speak more fully, and which reach the culminating point with the *rostra*, the ritual wells of Cæsar, and the *armamentarium* for the games which Cæsar offered to the people in the Forum, in the Shrine of Juturna, in the church of S. Maria Antiqua, in the Basilica Æmilia, in the prisons, in the pre-Romulean burial-ground, in the two equestrian monuments erected to the Consul Tremulus, and to the Emperor Domitian, and in the lake of Curtius.

The most precious among all these is the Burial Ground, which carries us back to the time before the foundation of Rome.

All these unespected results were achieved by Comm. Boni. And yet on the eve of the commencement of his explorations a well-known archaeologist wrote as follows: — « How is it possible that in « 450 years, the Italian, German and English « archaeologists, working all together, have not « discovered the truth? — That is to say, I do « not exclude the possibility that new researches « in the ground, in libraries, and archives may « reveal new facts and give the studious means « to perfect the system of Roman topography « in its details, but we cannot expect great « innovations. However there are some people « who wish to make the trial, if only to lose « their time, and make us lose ours in watching « their trials. »

But this miracle - to know how to restore cleverly to the world all that which the ground conceals - was effected by Comm. Boni, who also knew how to interpret insuperably everything that he brought to light.

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## CHAPTER IV.

### Comm. Giacomo Boni's Method of Excavation.

Up to this time, the excavations had been carried on in, we may say, an empirical, ordinary, hasty and coarse manner, only the material which could prove interesting to the programme proposed by those who directed the work having been sought for.

And thus a good many of the epigraphical, artistical (as regards statues and other antique works of art), topographical, historical and numerous other excavations were incomplete and one-sided and we lost, in the course of three or four centuries, treasures of observation and information, just in the same way as excavations carried on without an archaeological aim.

Comm. Boni, instead, approached the mother-earth of the Forum with the sacred respect of one who well knows how many wonderful monuments have stood there, and to what surpassing history they have born testimony, and in order to make a complete exploration of the ground, he inaugurated a new archaeological method, which he called « *archeonomia* ».

« If it is true that in all scientific researches a « perfectly established method of procedure is « necessary, far more so it is essential in the case « of excavations, whether it be for the diverse « nature of the monuments, which must be in- « vestigated, and the confused tradition of the « oldest among these, or whether it be for the « multiplicity of the *strata* and their penetration of « one into another, representing more than twenty « centuries of the life of our ancestors, or, finally, « whether it be for the difficulty of the ground « by reason of its inequality ».

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All this was said by Comm. Boni before he ıtered on that long, difficult and tenacious task of :ploration, which now has gone on for almost ght years.

The ground on which once lived a nation is :e a closed book, to know the contents of which ıe must patiently read one page after another ɔm the first to the last, and this was done with e Roman Forum.

First of all, one must give a reasonable amount work to horizontal exploration, which pe-ɛtrates vertically right down into the earth until reaches the lowest stratum, - right down to the rgin soil, - that is to say, to the geological ratum which has never been touched by man's and. Then one must experiment on a small iece of ground; and the number of the archaeo-ɡical strata, and their sizes once being found, ne begins on a large scale. Of each stratum rawings and photographs are made, noting down ny proofs that exist with regard to any particular vent, and describing the material found in each f these. Each clod of soil is separated from the ɛst and carefully inspected and anything that is ɔund is placed in a special box (the more minute bjects are put into strong resistant envelopes) n which is written the necessary indications. urthermore a block of every stratum is preserved ɔ serve as an example for each section. « Each series of these boxes represents a work in many volumes and the entire series constitutes the written archive of the finished exploration ».

It goes without saying that before beginning n exploration photographs and models are taken f the different strata, that contains so many ıemories, as it is found in that moment.

And it is with such a method, severe and ɡical, carried on under the analytical eye of 'omm. Boni, and with the example of his mo-ıl and material abnegation as an explorer (ma-

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terial - for the power he has of resisting fatig
of going down into wells and drains, and
passing hours in the sun or in the mud, - mo
for never forgetting what is due to the researc
of others, in his never completing the s
of figures as yet unknown, and in his toleratio
all who do not understand the reason and wo
of his researches) and with the archaeological e
cation of the workmen, that the Roman For
has been and is explored.

And with this minute analytical work urg
on by his clearsightedness and penetration, B
is forming the basis of a great, true and stab
study of a condensed history of the Rom
world.

The works of excavation and restoration i
the Roman Forum owing to their delicacy an
to the unknown which presents itself at eve
step, cannot be given over to a novice. The
must be carried out by a body of workmen in th
employment of the *Administration of Antiq*
*ties and Fine Arts;* this Administration has
its disposal over three hundred men, whe
there is an immediate need to demolish m
dern buildings and to make modern elevatio
full of debris disappear. The number is n
reduced to 90 chosen men, who understa
the importance of the work confided to them, a
know how to render count of the different kinds
earth in which they work, and to recognize
the ground the faintest traces of human wor
Above all, these men know, that in the case
discovering anything, they must never move a
object from its place.

In exchange they are all well paid, and enj
almost all their earnings, even in case of sickne

All those who take part in the work of t
restorations, all those who understand them, a
all those who are connected in any way with t
work in the Forum, follow a clear method, whi

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s unfailing in its results, and this is a real com-liment to the new method of excavation which ias been started by Comm. Boni.

First of all he is a declared enemy of the estoration of monuments, as it is understood ›y the expression today, that is of renewing or ·ompleting them.

Only when real necessity (that of equilibrium ınd sometimes also of aesthetic necessity) demands t, does Comm. Boni proceed with an accurate work of reparation and this he carries out rigor-›usly within the limits of absolute necessity. The work is conducted in such a manner that although the new part does not clash with either the structure or colour of the antique part, it will always be recognisable from it.

That is to say, the newly constructed portions are placed slightly more inwards to the external level of the old ones, and immediately after the mortar is used, fine sifted earth is thrown over them, adhering tenaciously and indissolubly to them and giving to the new part a greyish-brown aspect very much similar to that of its antique companions, called timebeaten.

In the brickwork walls special broken bricks with flattened outer edges are used, so that both by the level of the new construction, and by the mode of building, called broken-brickwork, the restored parts will be certainly distinguished, even after hundreds of years, from those which were built before them.

To the Roman Forum, Comm. Boni also applied his pleasing idea of the « Flora of the Monuments », which he had begun to carry out several years before in the gardens of the house of the Vettii at Pompei, then covered thickly with pieces of mortar and lime-dust.

Owing to his wise care, and to the help given both in money and plants by generous Italians and foreigners, combined with his own gifts, the Roman

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Forum again saw those indigenous plants once used for sacred ritual uses, together with those plants most dear to the sons of Romulus—poetical, strong and speakingly symbolical.

Hundreds of laurels grew up, covering the steep boundary slopes of the Forum with an evergreen mantle, flanking the entrance to the sacred *Regia* and lining in triple rows either side of the Sacra Via, thus forming a green frame, and filling up or pointing out the places already occupied with buildings, and what is better, acting as a universal symbol of glory in the sacred walk reserved for the famous departed.

Myrtles formed groups here and there; masses of yellow broom grew up tenaciously in thick bushes. The descent of the Sacra Via, opposite the temple of Saturn was shaded laterally with cypress trees, and returning to the Roman Forum again we see the *ficus ruminalis* (Roman fig tree). More than 10000 plants of the Florence iris forming a carpet of deep azure blue extended to the high level of the portico of the temple of Saturn. Red and white roses clothed the espalier walls, making contrasting patches of snow-white and blood-red colours; they covered the house of the Vestals, and grew around the fountains and near the statues of the *Vestales Maximae,* the former being a symbol of the purity of the sacred virgins, in proof of which, the colour always adopted by them being white. The agile jessamine, with its strong perfume, hung around the pillars of the old buildings.

The Flora of the Forum, which now, owing to the continual work of excavation, cannot be extended, and increased and cared for in the same measure as had been arranged (this will be done however when the excavation work is finished) serves not only to protect and beautify the monuments (protect because the bad plants with long ruinous roots and the parasite creep-

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·s, which eat into the constructive elements, :e taken away, and replaced by others with ıort roots, the leaves of which protect the ıildings from the inclemencies of the weather) ut also to hide the restorations which were adly done in the years which preceded 1898, ıd those of to-day which, by reason of su- erior forces, could not proceed in the usual npeccable way. Thus once again does nature elp to beautify some of the crude works of ıankind. And again, as example, we find clusters f violets with their penetrating scent, and yellow ragon flowers, clothing, with a picturesque and ariated veil, the loosely put-together walls of one and marble, which must have been built in ıe Basilica Æmilia to support the mound on hich stands the Convent of S. Adrian.

And in the sweet Italian spring time, the sun niles down on the Roman Forum lightening up solemn mass of fresh green, and shining on a :a of colour and perfume, a worthy setting of place where all is memory, recollection, greatness, oetry and symbolism.

During these last months, Comm. Boni had a new nd magnificent idea, namely that of collecting in the ıuseum of the Roman Forum, books, photographs, ngravings, drawings, sketches, etc.; in short verything which could serve for the study of ıe Roman monuments scattered throughout Eu- ›pe, Asia and Africa, so that by means of these, ıe Roman Forum can be explained and illu- :rated, and vice-versa. To this end, he sent out noble appeal to all those, throughout the world, ho feel a real veneration for the great Roman ivilization - an appeal to those in authority - to tudents - to artists - to photographers - to ɹocal overnments - to museums and galleries, so that veryone, as far as he can, may help with the ecessary materials in the realization of this onderful plan.

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The invitation was quickly responded to, and up to now a hundred offers have been made, forming the nucleus of this section of the museum and from every corner of the globe courteous people continually make it their duty to send books, photographs and drawings. So that it is easy to foresee that Comm. Boni's idea will be realized in a manner worthy of its importance.

## CHAPTER V.

### The Modern Life of the Roman Forum.

The Roman Forum, without requiring any form of advertisement, has drawn upon itself the attention not only of historians and archaeologists, but also, by reason of its various and complex faces, of clever men throughout the entire world.

Many volumes have been written on the Roman Forum during these years. I recollect the powerful work of Henri Thédenat, and those of Dante Vaglieri, of Luigi Borsari, of Orazio Marucchi and of Cristian Hülsen, etc., without taking count of those of two English authors, E. Burton-Brown and St. Clair Baddeley. Numerous articles have appeared and appear with regard to it, not only in scientific reviews, but in literary and popular magazines and also in daily political papers. And in all this, the greatest impetus comes from abroad.

Artists go down into the Forum to copy the beautiful panoramas and to study; sculptors to copy statues and decorations; architects to recover the aesthetic organism of ancient constructions, and poets to gain pleasing inspirations; and indeed, not a few verses are published on this

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ubject. Of these I recall two volumes, one of Andrea Gramiccia and the other of Giovanni Cena.

It is also a never failing resource to gentle ouls, who seek the quiet of monumental memories nd the sweetness of sentimental remembrances.

We may also add that a study of the Forum as become fashionable, in the aristocratic circle or all cosmopolitans living in the Capital.

Every moment one meets there persons who ear the highest names of the nobility and of the ensus. And if top-hats and *redingotes* are seen n numbers, the ladies, who descend the slope f the Forum armed with good-will and hirsting for knowledge, are not lacking! They an even call themselves the real lovers of the 'orum, desiring, as they continually do, infor- ation with regard to it and to the many discov- ries which take place there, and there are some, ho, if not every day, at least twice a week ake it their duty to visit it!

If Comm. Boni had, as it is the fashion today, felt he need of having an album, in which to collect he signatures, or at least to enter the names, of he visitors of the Forum, - besides those of tudents, scientists, artists, schools and associations f every country, we should have been able to ead also the names of the kings of every country for instance our King Victor Emanuel III, King dward VII, the Emperor William, President Lou- et, the Prince of Bulgaria, the King of Greece, etc.) f Princes (I remember also the Japanese Prince Ari- ugava) of Dukes and Marquises, Counts and Ba- ons, Ambassadors and Consuls, Ministers of State nd high officials of the Army and Navy, sena- ors and deputies, governors and prefects, etc., n one never-ending list. And all that goes on very day.

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## CHAPTER VI.

### A Guide to the Monuments in the Roman Forum

Beginning our review or short monument guide to the Roman Forum, we will proceed from the Capitol to the Coliseum, starting from the *Tabularium* and making our way by degrees to the Temple of Venus and Rome.

And we do so for many reasons: firstly because the visitor enters the Forum at a spot nearer to the *Tabularium*, than to the Temple of Venus and Rome; secondly, because the real and true Roman Forum, viz., that which the Romans at the end of the Republican Period understood by Forum, is the area which lies between the declivity of the Capitol and the *Regia;* and lastly, because almost all the most ancient and important monuments are found near the Capitoline Hill.

We could indeed say much, if we wished to follow the Greek and Latin books, and the Italian and foreign writers on the Forum; but in this case we should have to present to our readers a large volume and not the present modest little book.

We will try then to say something about *all* the monuments in the Forum, but in a few words, so as not to tire the reader; and rather than display an erudition, which would only turn out ponderous, we shall frequently explain our own experience and the observations made in the years in which we have had the fortune and the honour to find ourselves in the genial and practical school of Comm. Boni as his collaborator.

1. **Tabularium.** — This bounds the Forum on the west side and stands on the slope of the Capitol. Of this building we only know the

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t was restored by Q. Lutatius Catulus in the year 3. C. 102, in consequence of a decree issued by he Senate after a fire which took place in the Capitol. It contained the Archives of the city, nd more particularly, the laws, the *Senatus consulta* and the *Plebiscita*, several of which were engraved on bronze tablets.

The substructions of the *Tabularium* are older han the rest of the edifice, and perhaps were ncluded in the defensive system of the hill. The first floor consisted of a loggia with a series of arcades, which, with one exception, were walled up in the year 1390, when the palace, afterwards transformed by Michæl Angelo, was built above it, and which, for its use as the seat of the mediaeval Roman Senate, was called the Senatorial Palace.

2. **Porticus Deorum Consentium.** — This is the building which confines the Forum on the south-west. It consists of six little brick-work rooms, the front being formed by a graceful Portico of the composite order with six marble columns. The restoration of this ancient Portico is due to Vettius Agorius Prætextatus, Prefect of Rome in A. D. 367. This Prefect was a zealous defender of dying paganism. The building was dedicated to the twelve highest Deities of the Roman Olympus; the six gods, Jupiter, Neptune, Vulcan, Apollo, Mars and Mercury, and the six goddesses Juno, Diana, Minerva, Venus, Vesta, and Ceres, whose statues stood two by two in the six rooms.

It was discovered in 1834, and restored by Pope Pius IX in 1858, as it is stated in an inscription engraved on the architrave.

It is interesting to note this instance of the last struggle of a pagan magistrate to revive his dying religion, now conquered by Christianity.



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3. **The Temple of Vespasian and Titus** (*Templum Vespasiani*). — Of this there now remain only three columns with their friezes. It is believed to have been begun by Titus and finished by Domitian, and afterwards restored by Septimius Severus and Caracalla. It was so close to the *Tabularium* that it closed up one of the doors of the last named edifice. It was a prostyle hexastyle edifice of the Corinthian order with a square *cella*, entirely covered with oriental marbles. A broad staircase led to this magnificent building; a part of its lovely friezes is preserved in the *Tabularium*.

4. **Temple of Concord** (*Templum Concordiae*).— Of this temple, near that of Vespasian and Titus and opposite the *Tabularium*, nothing remains today except the substruction and some fragments of the frieze. It was erected by Camillus in B. C. 367, to mark the approval of the Licinian Laws and the consequent cessation of the struggles between patricians and plebeians. The date of its dedication is not known. It was reconstructed, or at least restored, by Opimius, B. C. 121, by order of the Senate. Tiberius rebuilt it, after having first obtained the permission of the Senate to do so, and dedicated it in A. D. 10, in his name and in that of his dead brother Drusus to the *Concordiae Augustae*. It was a monument of great political importance; there the Senate and the Arval brothers met together; there the Emperors offered sacrifices, and there many tumultuous scenes took place.

The temple was Corinthian in form, prostyle and hexastyle, the *cella* being 75 feet long and wide. In front of it extended a vestibule 78 feet wide and 30 long which was entered by a beautiful staircase, used by the orators to speak to the people who assembled in the Comitium and in the Vulcanal.

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Most precious works of art adorned this, one of the finest buildings of Rome, turning it quite into a museum, and many were the names of great artists recorded there, such as Zeusis, Nikias, Piston, Nikeratos, etc

5. **The Temple of Saturn** (*Templum Saturni*). — If we take into account the legend regarding this temple, it would be the oldest construction that the Forum records. As a matter of fact the erection of an altar to Saturn is attributed to Hercules and the Greeks on their arrival from Argos. It is believed that a real temple was afterwards erected on that spot by Tullius Hostilius or by Tarquinius Superbus. Some held that it was dedicated by Titus Laertius, Dictator, B. C. 501, while others said it was finished in the year of Postumius Cominius. Now, however, it appears that the date of the dedication made by the two Consuls A. Sempronius Atratinus and Marcus Minucius must have been on the feast day of the Saturnalia (Dec. 18) B. C. 497.

L. Munatius Plancus restored the temple by wish of Augustus. During a fire, probably that of Carinus, it was destroyed, but was rebuilt and then restored in the later days of the Empire.

It was a prostyle hexastyle edifice in Ionic order with a *podium* 122 feet in length, 71 in breadth and 16 in height. Today there only remain the six columns of black granite at the front of the Portico, two of the foundations of red granite, each column being mounted on a base differing from the others in shape, and the remains of the magnificent staircase. The foundations are also visible and are a marvel of solidity and precision, made in blocks of red tufa accurately cut in squares and put together.

The Temple of Saturn contained the treasure of the State, - the registers of expenses and receipts, the balance - sheets, the registers of births

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and of those condemned to death; and, in time of peace, the standards of the Legions were religiously preserved there.

6. **The Vulcanal** (*Volcanal*). — The Vulcanal was the area which extended as far as the slope of the Capitol. Today it is limited to three temples, those of Vespasian, Concord and Saturn; the Arch of Septimius Severus; the supposed *Graecostasis*; and the *rostra* of Cæsar. It was so called because an altar was built there to Vulcan after the peace concluded between Romulus and Tatius. It was afterwards reconstructed by Augustus in B. C. 9. There the people used to meet together on a level portion of ground, as they did in the Comitium.

Several monuments were erected on this area: besides all those already mentioned, Romulus placed there a *quadriga* in bronze taken fighting the Camerini, and near it his own statue crowned by Victory, with a laudatory Greek inscription; the statue of Horatius Cocles; that of an actor killed by lightning in the circus; two trees, a cypress and a lotus, planted by Romulus: a statue of Silvanus; the tomb of Orestes etc.

Now the Vulcanal can be called a large and precious collection of drains belonging to the Republican Period, the only survivals of all the monuments there erected. These drains are on different levels and are of five different kinds. The large one which crosses the Vulcanal comes from the Forum of Cæsar. Notable among them, is the drain made out of small blocks of tufa, which passes directly before the façade of the Temple of Saturn; the drainage ran through the lower part of this, while the drinking water passing through leaden pipes ran on the high level, which was made in tufa and protected the water from pollution. In this respect nothing

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better in the way of the sanitary art of engineering can be done today.

In addition to those already mentioned, the area of the Vulcanal contained the following monuments:

7. **Milliarium Aureum or Golden Milestone.** — Of this there now only remains a fragment of the white marble basement, cylindrical in form, and beautifully sculptured with palmettoes and acanthus leaves. This fragment however certainly does not stand in its original place, which must have been close to the *Vicus Jugarius* and the *Basilica Julia.*

In the year B. C. 20 the Golden Milestone was erected by Augustus who undertook the care of the suburban roads of Rome. It consisted of a marble column covered with gilt bronze, on which were engraved the distances, from the various gates of Rome, of the principal cities of Italy following the consular roads.

Here Otho gave the meeting place to the twenty five Praetorians, who, after murdering Galba, were to place him on the throne.

8. **Umbilicus of Rome.** — This name is given to a brick work construction, which, made in three decreasing graduations, preserves traces of the marble which covered it. It is not known by whom it was invented, but it is certain that the actual structure dates back to the later times of the Empire, and that it exactly marked the centre of Rome and of the world, and faced the Golden Milestone. It is also almost certain that it was a record of the sacred *Omphalos* in the temple of Delphos.

9. **Graecostasis.** — The position of this is very much discussed; however today we think it can be identified with the building which stands

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between the *rostra* of Cæsar and the *Umbilicus;* it is semicircular in form and is covered externally with various coloured marbles and has a staircase with many flights of stairs. It was so named because the ambassadors of foreign nations waited there for audience with the Senate. The deputies from Greece having the pre-eminence, were the first to be received. The date of its building is unknown, but it is certain that the monument, as it exists to day, belongs to the later period of the Empire.

10. **Ara of Vulcan** (*Ara Volcani*). — As we have before remarked, this gave its name to all that space of ground, which lies under the summit of the Capitol from the side towards the Forum. The altar is situated immediately below the *Umbilicus* and is cut out of the natural rock of the Capitoline Hill with copper axes. The front is covered with a coating of red intonaco, which gives it the effect of an altar-cloth. The blocks of tufa which are placed around it belong to the time of its restoration after the profanation of the Gauls.

Comm. Boni called it the most venerable monument of the Roman period. Every year on August 23, possibly during the festival of the Vulcanalia the people burnt fishes there, as an offering to Vulcan; and these being of the fresh-water species, we have another proof that the origin of the Roman race was not maritime.

In reality the religion of Vulcan is only a veneration of one of the many natural forces, - Fire.

Among the rocks of the hill and facing the altar, where the Temple of Concord begins, can still be seen the ritual ditches which were dug out by the priests to hold the rain-water - the pure heavenly water - for their sacrifices.

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11. **Senaculum.** — It is believed that this name can be given to that construction of tufa blocks, which stands between the Ara of Vulcan and the Arch of Septimius Severus. The date of the building is unknown, as also the object for which it served; it is supposed that it was an anteroom of the Senate, or the place where the Senators conferred with the tribunes, to whom entrance into the *Curia* was forbidden.

12. **Arch of Tiberius** (*Arcus Tiberii*). — Until now the Arch of Tiberius was believed to be that construction in brickwork, which is to be seen between the Basilica Julia and the Temple of Saturn on the *Vicus Jugarius*. The recent excavations revealed the vast extent of the foundations in rabble work opposite to Cæsar's *rostra* and to the *cloaca* which comes from Cæsar's Forum. It still presented, in fairly good preservation, the long chestnut beams and fir lathes by which the rabble work was held in place.

In 1849 many fragments of sculpture were found here, together with a part of the inscription, and these have now been put in order on the near basement of the first of the honorary columns.

The Arch was built in A. D. 16 to commemorate the victory of Germanicus, who, under the auspices of Tiberius, recovered the military standards lost by the legions of Varus, and served as an entrance into the Forum.

13. **The rostra of Cæsar** (*Rostra Julia*). — These are formed out of a series of seven little arcades built in uncertain work of tufa, with the walls covered by an intonaco composed of chalk and crushed pieces of terracotta vases. It was known that Julius Cæsar had transported the first *rostra* from the Comitium, where they stood almost boldly in front of the Senate, to some distance away « as (Comm. Boni well says) a symbol

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of the power of the people », a political act of no little importance, but it was believed that they were those of larger dimensions made out of tufa blocks, which can now be seen in front of the column so called of Phocas. The explorations instead showed that Cæsar had placed the new *rostra* near the Vulcanal rock, and not only does their special form prove their identity but also a medal of the *gens Lollia*.

From the height of the *rostra* the orators addressed the people; they were in fact a speech-making platform, so-called, as we have before mentioned, from the bronze beaks of the ships which were taken by Caius Maenius from the Antiates, and used to decorate them.

In the Cæsarian reconstruction of the *rostra*, taking into consideration the low arcades, which were too small to hold the Scribes, their intonaco, which consisted of a species of hydraulic mortar, and the fact that the pillars which supported the arcades bore no marks of the holes for the hinges supporting the bronze beaks (which for that matter could not have been entrusted to such weak supports) the idea must be retained that the *rostra* were fixed into the earth under the arcades, and were partially filled with water, so that the people could see the orator as though standing on the bridge of an advancing ship.

Famous memories heighten the importance of this monument, but suffice it to say that Cicero spoke from these *rostra*, and here the hands and head of that great orator were exposed by the order of Antony. From here also Antony showed the people the bloody *toga* of the murdered Cæsar, pierced by twenty-three dagger thrusts, causing the people to rise against the assassins of the great dictator.

14. **Schola Xantha**. — This name has been erroneously applied to the seven little rooms

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nder the Portico of the Deorum Consentium, ut these are small and dark. Hülsen believes e can recognize the *Schola* in the remains of stone and concrete construction, adorned ith a marble pavement, standing opposite Cæar's *rostra,* which it almost cuts in half.

The *Schola Xantha* was built during the time f Caracalla by C. Avillius Licinius Trosius and ts name was taken from A. Fabius Xanthus, who, ogether with others, rebuilt it and enriched t with various gifts and objects of art and seats of bronze. It served as the office of the scribes nd of the sergeants of the *Aedilio Curulis.*

15. **Imperial Rostra** (*Rostra Augusti*). — These consist of a platform (78 feet long and 11 feet high of blocks of tufa) which extends between Cæsar's *rostra,* and the column so called of Phocas. Behind these were places for the scribes. A recent restoration augments their importance, as it makes us understand better the configuration and the vastness of the *rostra*, and helped to replace many fragments of the friezes and of the terminating lintels. They were covered with marble and clearly show the holes for the cross-bars, which supported the bronze *rostra.* The front must have been decorated with statues. Their origin is owed to the Flavii, or perhaps also to Trajan.

In their northern extremity, towards the Comitium, they present a continuation of rough brick work construction, which may perhaps be attributed to Ulpius Julius Valentinius, Prefect of Rome during the reign of Antemius at the end of the 5th century, who built them to commemorate a naval victory gained by the Romans over Genseric, and for this reason they came to be called *rostra vandalica.*

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16. **Basilica Julia**. — This basilica cover almost the whole southern side of the Forum lying between the *Vicus Tuscus* and the *Vicus Jugarius*. The *Vicus Tuscus* runs between and the temple of the Dioscuri, and was s named by the Etruscans, who had settled dow there selling perfumes, after the victory gaine by the Romans over King Porsenna's son, an who erected there, at the entrance, a statu to Vertumnus their protecting god; it has a pecu liar pavement of interwoven bricks. Accordin to some, the *Vicus Jugarius* derived its name fro the summit of the Capitoline hill, according t others from the yoke of the oxen, while Festu declares it takes its origin from an altar to *Jun Juga,* which existed therein. At the entrance is see an arch of brickwork and travertine, which wa once thought to be that of Tiberius, but whic is only a *Janus*, that is to say one of the many arches at the entrance or at the meeting poin of several roads, like that which exists at the end of the *Vicus Jugarius*.

The Basilica Julia, as it now exists, is a rectangular building 351 feet long by 155 wide A flight of steps closed by a marble *transenna* gave access from the part of the Sacra Via and the *Vicus Tuscus*. It was formed by a centra nave surrounded by a double porticus. The por tions of the pillars which one sees there were built by Rosa to show the disposition of the nave. It had two stories with frameworks of red tufa, and vaulted ceilings decorated with excellent stucco reliefs of which specimens were lately found. The pavement, which is encrusted with marble, preserves evident traces of inscriptions and of games scratched by the many idle people who frequented the palace. In the Middle Ages, the side towards the *Vicus Jugarius* was converted into the church of Santa Maria, called *in Cannapara* from the rope-makers, who exercised their

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ft on the vast free area of the basilica. Co-
nns and fragments of the lintels and ambones
y be seen *in situ*.

The construction of the Basilica Julia is due
ence its name) to Julius Cæsar, who began it
B. C. 54, dedicating it in B. C. 46 before it
s finished. Augustus completed it, but being
ned by a fire, he rebuilt it, dedicating it A. D.
. Under Carinus it was again destroyed by
e and Diocletian in A. D. 287 restored it.
ibinius Vettius Probianus, Prefect, added many
itues to it of which the bases can still be seen.
served, like many other basilicas, as a Hall of Ju-
ce and in it the *Centumviri* held four tribunals,
ich in important cases were united in one.

17. **Honorary Columns**. — In front of the
silica Julia runs a branch of the Via Sacra,
ich on the other side is flanked by eight brick-
ork constructions. The first one, opposite the
trance of the *Vicus Tuscus*, is an *excubitorium*
a sentinel post, as is shown by the room
contains. The others are the bases of hono-
ry columns of the later period of the Empire.
hese extended almost as far as the substruction
the Arch of Tiberius. Diocletian is supposed to
ve erected them one after another in honour
various princes and magistrates. They stand
a distance of about 22 feet apart, being 13
et high and 15 wide, and must have been
overed with marble slabs, and have supported
olumns and statues.

In 1899 Comm. Boni set up on their bases two of
ie columns, which lay despised, on the ground,
ear their bases: one of these in black granite,
om the holes which it bears, supports the belief
at it was decorated with *rostra*, while Maers
eclares that this is precisely the column which
as erected in honour of Claudius, the Goth,

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and which owing to the bronze palm leaves wit which was decorated, was called *Columna palmat*

The other broken columns, which now lie nea the bases, were not raised up, because it is no certain to which columns the different bases be longed; this, however, according to Prof. Lancian cannot be said with regard to the first columns

18. **The so-called Column of Phocas.** — Thi was erected behind the honorary columns, an between them and the *Flavian Rostra*. It is compo ed of a brick basement on which stood an elega Corinthian column, which must have been surmoun ed by a gilded bronze statue. The inscriptio attached to the base tells us that the monumen was erected by Smaragdus, *exarch* of Italy, i honour of the Emperor Phocas, A. D. 60 From the elegance of the monument, however it is supposed that it may have been dedicate to Theodosius or at least re-dedicated to Phoca that it cannot be the work of the 7th century, bu must have been taken from some more ancien monument. In fact Comm. Giacomo Boni re cognized, as soon as the base of the honorar edifice had been freed from the neighbourin mounds of earth, which spoilt its effect, that th beautiful brickwork construction must have bee the work of the time of Diocletian (*Diocletian Column*), that is to say, nearly contemporaneou with the seven others, which stand opposite th Basilica Julia.

It is well known that the Roman Forum, i addition to these eight columns, had many other standing here and there, which have now entirel disappeared.

19. **The Plutei of Trajan.** — These are tw bas-reliefs of white marble, one in front of th other: they were discovered in 1872 on the spo where we now find them, between the so-calle

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olumn of Phocas and the Comitium. Some believe ey were taken from the *rostra,* but the use of em is unknown. Considering their artistic value ey were probably worked in times preceeding rajan. One of them is sculptured with either e burning of the libels or anonymous letters dered by Domitian, or of the books of the xchequer (the postponed payment of taxes), by e order of Trajan, in the Forum, as it appears on e engraved monuments there. The other shows omitian speaking from the *rostra* of Cæsar's mple, seated on a *suggestum,* in the middle of e Forum, in the act of proclaiming the laws for e protection of infants.

Some instead see there Trajan speaking to the ople from the *rostra*, and Trajan inaugurating e beneficent institution of the *pueri* et *puellae imentariae* in aid of orphans and children of e poor. On the inner sides the bas-reliefs reesent a pig, a sheep and a bull, ready, as their naments denote, for the sacrifice, which was lled the *suovetaurilia* from the names *sus* (sow), *is* (ram), and *taurus* (bull). The animals are signed with a true realistic sentiment.

20. **Arch of Septimius Severus** (*Arcus Seri*). — This, one can say, divides the Vulcanal om the Comitium. It is fairly well preserved, ly the group which surmounted it, representing ptimius Severus on a chariot drawn by eight rses, and the equestrian statues of his sons racalla and Geta at the sides, are missing. A ry careful restoration, not yet completed, has mly put together the parts which threatened to me away, by strengthening the columns and ving the limiting platform.

This monument is of pentelic marble and has each side four fluted columns of black and ite marble (*proconnesius*) of the composite order, ich rest on tall pedestals. The total height of

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the monument is 75 feet, its width 81 and thickness 35 feet.

The sculptures adorning it, if not of great tistic value, are interesting for the subjects a costumes they represent. On the pedestals b barous prisoners are represented as being led chains by Roman soldiers. The vaults are adorn with panels, having in the middle large roses. T four basreliefs towards the Capitol repres episodes of the campaign of Septimius Severus the East; the entry into Babylon; the storming a city; the siege of Seleucia and Ctesiph Those towards the *Comitium* represent his vic ries in Mesopotamia; the siege of Carrha a Hatra and the submisssion of Abgarus IX or Vologes.

The Arch was built A. D. 203, in honour Septimius Severus and of his two sons Ca calla and Geta, as the long inscription engrav on the two fronts tells us. But afterwards, Caraca having murdered his brother, caused his nam and titles to be erased from this as well as fr other monuments.

21. **Equestrian Statue of Costantius II.** Near the Arch of Septimius Severus stands a hu basement, in brickwork, with the remains of t slabs of marble that covered it; this support a marble pedestal bearing an inscription, whi states that the basement erected by the Prefect Rome, Neratius Cerealis, was dedicated in 3 353 A. D. to Constantius II, as a token of gra tude for his having saved Rome, and the wo by extinguishing a fierce tyranny, viz., the defe of the ursurper Magnetius. The statue whi surmounted this pedestal does no longer exi

22. **The Comitium.** — This is that part the Forum, which is included between the Ar of Septimius Severus, the *Curia*, the *rostra*, t

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o-called *Plutei* of Trajan and the Basilica Æmi-
a. It was entirely buried under the modern
ound of earth and the mediæval elevation of
ie Sacra Via, and was one of the first localities
f the Forum to be explored in this last period
f excavations. The Comitium was a parti-
ular feature of the Roman Forum, as Latin cities,
ven if they had a Forum, could not boast of a
Comitium.

The origin of the name Comitium is derived
rom *coire* - to be reunited there, because Ro-
ulus and Tatius met there to discuss the union
f the Romans and Sabines. Cicero, however, at-
ributes it to Tullius Hostilius. The omens de-
lared that it was a sacred place. It was square
n form and enclosed by a girdle. The people
ssembled there, divided into thirty tribes and
hirty *Curiæ*, according to the arrangement made
y Romulus; hence the name *Comitia curiata*
iven to these popular meetings, which after-
ards, when the population of the city had
onsiderably increased, were transferred to the
Campus Martius. Thus its political importance
liminished with the growth of the power of Rome
nd of the importance of the Roman Forum, al-
hough it never disappeared.

The Comitium contained statues and columns,
ut today these have almost all disappeared.
There only remain several fragments of inscrip-
ions, pieces of marble, columns, etc.

The explorations of Comm. Boni carried on un-
lerneath the stratum of the early mediæval time and
hat of the Papal period, revealed the existence
f twenty three archaeological layers, which, from
he accademised pavement of the monarchical
eriod, arrive to the top pavement of pro-Byzan-
ine style made out of large slabs of travertine.
The *Comitium* also revealed a rectangular drain
f uncertain work; a large piece of the pavement
f the Republican period of reddish tufa blocks;

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the remains of a marble construction in the form of a disc and in all probability a fountain; remains of tufa blocks, belonging to the Republican *rostra* which afterwards Cæsar transported into the Velabrum canal, etc. But the most important monument of the Comitium, still more or less perfectly preserved, are the ritual wells, and the *Niger Lapis*.

23. **Ritual Wells.** — These could also be called sacred and augural wells. From the Comitium where they number five, not counting one further off near the Basilica Æmilia, they go towards the Imperial *rostra* in line, proceeding in front of these and then turning and running all along in front of the Basilica Julia from the Arch of Tiberius right up to the base of the third honorary column.

In all they are fortyone, without taking, into consideration all those which were destroyed or of which we can find no trace. They have for the most part rectangular forms (in some cases lozenge or pentagonal) and are made out of tufa blocks and covered with large slabs of the same material.

Comm. Boni holds that they served for libations to the earth to expiate the sin of having contaminated it with human blood, or for having altered what had been fixed and consecrated by time, use and ceremony. It is believed to have been constructed at the time of Cæsar and used by the great Julius for the sacrifices he offered to appease the mother earth, which he had profaned by the removal of the axis of the Forum.

They were filled up with small vases in the form of chalices, and with bones of animals.

24. **Niger Lapis.** — So great is the argument, so rich is the library with regard to this monument, that if we wished, we could start a never-ending discussion on it. We will however limit

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ourselves to say that the *Niger Lapis,* or black stone was a slab of black shining marble with white veins, framed with small pieces of travertine. According to the tradition of the later period of the Republic, mournfully indicated the place where Romulus was buried. We instead know that the body of the first king of Rome was never discovered because in all probability the senators threw it into the marsh *Caprea*, or secretly buried it elsewhere.

The black marble covers a frame-base of tufa with two square pedestals moulded in the Etruscan style, which probably supported the two stone lions of which Varro speaks; near these is a cone of tufa and a pyramidal *stele* with four faces, cut off at the top, and showing a plough-furrowed written archaic inscription in Italic letters, which by its incompletion has not yet been deciphered. Three different versions have been made, the most universally accepted being that of Prof. Luigi Ceci who explained it as a part of the ritual laws at the time of the Kings.

The tufa construction can be regarded as a sacred *aedicula* which was destroyed, as proved by the visible traces, not from the contamination of the Gauls, as was first supposed, but by the patricians, three hundred years later, at the beginning of the internal struggles (Comm. Boni).

Some people have supposed that the black stone covering the broken monuments is of the time of Carinus or of Maxentius, but the fragments of the Niger Lapis, which were already used in monuments built in the times of Caesar, and which were brought to light during the renovation of the black stone pavement, show that they were of greater antiquity than it (the black stone).

Around this archaic edifice were found ashes, charcoal, heaps of bones, the residue of sacrifices and votive offerings, which date from about the seventh century B. C. to the first century.



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Noteworthy among these are the *bucchero* vases vases in terracotta, black both outside and in side, which were reserved for funeral ceremonie and tombs; a statue in bronze, perhaps that o Vertumnus; an archaic relief in terracotta with a warrior on horseback armed with a lance and a shield, and several bronze idols.

25. **Inscription of Maxentius.** — It is a large marble pedestal, which Comm. Boni believes to have supported a column, on which stood the bronze group of the she-wolf that nursed Romulus and Remus, now in the Capitol. There is an inscription in honour of Mars the Invincible and of the Founders of the Eternal City, which Maxentius had engraved A. D. 307 as a monument to the divine protector of the Empire and to its founders; and in this way it has a certain connection with the *Niger Lapis*.

The pedestal was taken from another part of the Forum and it appears from an inscription that the carpenters's Guild had erected on it a statue to Antoninus Pius.

26. **The Inscription of Stilicho.** — On a large rectangular marble basement, which stands between the so-called column of Phocas and the *Curia*, and which must have borne an equestrian statue, as the holes in it prove, is engraved an inscription, with which, in A. D. 405, the Senate and the people wished to perpetuate the memory of the Roman armies, who gained the victory A. D. 403 under Stilicho over the Goths, during the reigns of Arcadius, Honorius and Theodosius.

Assassinated at Ravenna, in A. D. 408, by his son-in-law, the name of Stilicho was erased from the inscription.

27. **Inscription of Constantius II.** — At the entrance to the *Comitium* there must have been two statues: to day only the basements remain

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n one of which (the other is entirely ruined) can e read an inscription of Mummius Vitrasius Orus, placed there in A. D. 354 in honour of he Emperor Constantius.

28. **The Curia.** — This was the seat of the Roman Senate. It was built by Tullius Hostilius t the north of the *Comitium* and from his name vas called *Curia Hostilia*. A fire destroyed it; nd in B. C. 80 Sulla rebuilt it on large proporions, but shortly afterwards, during the riots which took place at the cremation of the body of Clodius in the hall of the Assembly made by his partisans, it was again destroyed. Faustus, the son of Sulla, was entrusted by the Senate with the rebuilding of it, and it then took the name of Curia Cornelia from the family which had twice constructed it. It seems however as if Faustus accomplished little or nothing, because Julius Cæsar undertook the work and the *Curia* was then called by him Julia. Augustus completed the building and dedicated it in the year B. C. 29.

Nero's fire destroyed the historical site of the Senate, which was rebuilt by Domitian, but the extant remains belong to the reconstruction made by Diocletian after the fire of Carinus.

In the 7th century, Pope Honorius (625-638) transformed it into a church, dedicating it to S. Hadrian, which still exists.

Recent excavations have revealed the existence of a door underneath, that of the *Curia* of Diocletian, together with the pavement of the hall. The bronze doorposts are now in the church of S. Giovanni in Laterano. In the wall-face were discovered recesses which were made in the 8th century, as in the catacombs, to bury the bodies of Christians. Many cippi marbles, fragments of lintels and architectural parts of churches, belonging to the period between the 6th. and the 10th. centuries were found here.

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20. **Basilica Æmilia.** — One of the most magnificent edifices of Rome and of the Roman World occupied the whole eastern side of the Forum. It measures 387 feet in length and has a width of 14[illegible] feet, but although this measurement has been verified until now, it does not give the maximum figure. It extends from the *Curia,* from which it is separated by a road called the *Argiletum* (one of the oldest Roman roads which came from the region of the Suburra) to the temple of Antoninus and Faustina from which it is separated by a narrow road.

This basilica was founded in B. C. 179 by M. Fulvius Nobilior, censor; Cornelius Scipio Nasica, Sulla and M. Æmilius Lepidus decorated it with a water-clock and a sun-dial. In B. C. 78 M. Emilius Lepidus enriched it with gilded bronze shields (*clipæi*) engraved with portraits of his ancestors, at the same time restoring it, and it was possibly at this time that it took the name of Æmilia or of Fulvia-Æmilia, as Varro calls it.

Lucius Æmilius Paulus, his son, rebuilt it 25 years later or at least completed the restoration, receiving from Cæsar the sum of 1500 talents (L. 120,000) for this purpose, but it was reserved to his son Paulus to complete the work dedicating it in B. C. 34. Twenty years later, B. C. 14, in consequence of a fire, Augustus restored it. At the time of Tiberius, Æmilius Lepidus enriched and beautified it at his own expense (A. D. 22).

In the 5th century a great part of it was probably destroyed by fire, and it was repaired or rather rebuilt by the Prefect of Rome, Petronius Maximus, the work being completed by Theodoric. The fire of Robert Guiscard must have completed its ruin in 1084.

The last excavations brought to light the whole of the Portico, which ran along the front, supported by 16 enormous pillars at a distance of 23 feet one from another and divided into many little rooms by walls of red tufa; these replaced

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e *tabernae novae* or new shops, which stood ere, and were afterwards, at Theodoric's time stored with blocks of tufa, taken from Repuican and Imperial buildings, put together with :aten earth: the little columns, taken from other onuments, were put up in the best manner ɔssible; the pavements, made of little pieces marble joined together, were the forerunners of ıe style of work carried out at a later period by ıe Cosmati.

The excavations brought to light a part of the all, with a pavement in blocks of African marble, n which the fire has melted the decorative bronzes f the edifice and even coins. Also several Afriɜn columns charred by fire, of which the formɜss pieces are accumulated in the hall, while hose, which could in any way be repaired, are put ogether in the Forum in front of the basilica.

Many of the architectural fragments, which have ɔeen discovered and have been placed in the ɔortico of the Aula are exquisitely worked. Marels of art, worthy of the *Ara Pacis,* are those wo engraved four-faced pillars which now stand n the first shop and which remind us of the most ɔeautiful pieces of sculpture that art has ever produced, and of the pillars of Lombardo (16th century) in the Church of the Miracles at Venice. There is also a marvellous *torso* of Juno, most ɔrobably a Grecian work, in which the folds of the drapery make the body appear with admirable clearness.

Two bas-reliefs affixed in a front part of the building of Theodoric, are also very beautiful, probably belonging to the Temple of Concord. In the other shops are collected numerous fragments of friezes and statues found in the excavations of the Basilica Aemilia. During these excavations nearly 130,000 cubic yards of earth were removed; a part of the nave and the posterior side of the building have not yet been excavated.

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In the corner, at the side of the temple of An toninus, was unearthed a monumental inscripti engraved on large blocks of marble, which ma originally have been placed on the top of the p tico, or have formed part of a special Portico adde by Augustus. This inscription mentions Luciu Caesar, the adopted son of Augustus, as was als Caius Caesar, both being sons of Julia and Agrippa The beautiful Augustan letters, of the purest for in which the Roman epigraph is engraved, ar each 8 inches high. The fragments on which th inscription is carved have been left exactly on th same spot in which they were found, just to sho to which monument they belong.

30. **Shrine of Venus Cloacina**. — Facing th frontal steps of the Basilica Aemilia runs a bran of the Sacra Via, on which, quite close to th last step of the monument, rose a circular con struction of blocks of tufa and marble with platform of travertine, bearing traces of a *transenna* As it is seen on a coin of the *gens Mussida,* thi construction must have been adorned with tw statues, one of which held a branch of myrtle i one hand.

The origin of this sanctuary is as follows: after the battle which took place between th Romans and the Sabines in the Forum, the combat ants underwent a special and mystic purification a this spot, using myrtle branches. (Pliny). I commemoration of this event, a shrine with a statu to Venus Cloacina (which is derived from the ol Latin word *cluere,* meaning to purify) was erected Thus we see here an edifice, in which one of th many forms of Venus, the purest form, was ve nerated.

31. **Cloaca Maxima** — Until now this nam was given to a *cloaca* at a fairly high level, whic beginning from the Suburra, passed under th

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*rgiletum* and the Sacra Via and crossed the Fo-
m, cutting the Basilica Julia underground it,
en left the Forum, passing by the Forum Boarium
id under the Arch of *Janus Quadrifrons* and
ptied itself into the Tiber under the Piazza della
*occa della Verità*, near the Palatine Bridge. It was
id to be the work of Tarquinius Priscus and to
ve been completed by his successors with
truscan architects.

Now, after Comm. Boni's investigations, we know
at this colossal work, which was destined to
ceive the drains which passed through the
lley of the Forum and the adjacent plains,
id of which Strabo says that a cart laden with
ay could have passed inside, was the work
f Agrippa and his successors during the Repu-
lican period; and this for three reasons; be-
ause it was constructed with masses of travertine
nd tufa taken from Republican buildings; because
was too spacious for a little town like Rome
t the time of Tarquinius; because its level is
igher than that of the stratum of ground in
ie early days of Rome. A new branch of this
ame to light under the nave of the Basilica
emilia, and shows that it comes from the *Su-
urra,* along the modern Via Cavour. Comm.
oni holds that it was constructed in the 2nd.
entury B. C. It was filled with bones of animals
nd of numerous fragments of vases in terra cotta
nd glass.

The real *Cloaca Maxima,* instead, is, as Comm. Bo-
i believes, the one which crosses the Portico of the
asilica Aemilia, smaller than the first and at a lower
evel, built entirely out of small tufa blocks, squared
ith the axe. It runs from east to west, that is
n an oblique direction to the Imperial Forum
nd at the depth of a little over three yards
elow the so-called *Cloaca Maxima:* and below the
rchaeological strata, so as to lead us to think that it
as no more used when the Basilica was built.

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It was entirely filled with earth and archaeolc materials. Many fragments were found the vases of Campania, of Apulia, of Greece, a local manufacture roughly worked and h inscriptions worked thereon.

32. **Caesar's Galleries (Cunicula).** — ( can also be called *cunicula* or *armamentari* This singular construction, of which we do find mention in any of the ancient writers another of those lucky discoveries which Co Boni has made of the Caesarian monume working as he (Boni) says « in sympathy with great Julius ».

It consists of a subterranean gallery cros the Forum longitudinally, a few inches below proto-Byzantine pavement near the so-called lumn of Phocas and which is cut, crossways right angles, by other four, each of which e in a square room.

At the point of meeting of these subterran galleries are found square apertures in the f of tufa arches, and are constructed of qu and tufa.

If we take into consideration the shape construction of these; the framework of w still in its place; and the fact that, as know from ancient writers spectacles and glad torial games were given in the Forum, th galleries may have been used as an *armamen rium* for these shows, that is to say, places which were made all the preliminary arrangeme for the gladiatorial games and theatrical spectac given by Caesar to the people, when the amp theatre of Statilius Taurus was not yet built.

The wooden works must have consisted lifts, windlasses and cranes for raising both t apparatus, necessary to the performances, a the gladiators, all ready to fight, to the level the pavement of the Forum.

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In the galleries (of these Comm. Boni has made model in wood showing their practical functions) ere found heaps of bones of pigs, oxen and eep; the remains of food eaten there by slaves id gladiators (some of the bones clearly showed e traces of blows given either with an axe or knife) and heaps of fragments of household rra cotta vases of every kind, form, and con- ruction, both local and foreign; and these ow us, by their age, that the building could ot have been used later than the first century.

33. **Lacus Curtius.** — One of the most vene- ble monuments of the Roman world, the existence f which until now was doubted, as also the story ld in connection with it, is the lake or abyss f Curtius (*Lacus Curtius* or *Curtilacus*). Pro- erly speaking, I should not say one legend or ne tradition, but many legends and many tradi- ons - for there are several.

One tells us that in the battle between the omans and Sabines, the leader of the former, ettius Curtius, in order to escape being taken risoner, put spur to his horse and forced it nto the swamp that then existed in the middle f the Forum, and with great difficulty reached ne opposite bank.

A second story would have us believe that ne lake of Curtius is only a well-head built y the Consul Curtius around a place which was truck by lightning and therefore sacred to the omans.

But the most acceptable tradition is that of itus Livy, who states that in the year 393 after he foundation of Rome, evidently as the result of n earthquake, a great gulf opened out in the niddle of the Forum, and could not be closed p again. The oracles consulted declared that he gulf would not be closed till the most recious possession of the Roman people (viz. the



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strength of the Roman people) had been throw
into it. Hearing this a young noble warrio
Mettius Curtius by name, armed from head t
foot, started off on horseback from the templ
of Concord, and calling out to the Roman
there assembled, that the most precious and sacre
possession of Rome were the army and the courag
of the people, commended himself to the *Di
Manibus,* and forced his horse to leap with hi
into the abyss, which closed up over him. And th
people offered fruits and money and vases on hi
tomb, in token of gratitude to the citizen wh
had thus so generously sacrificed himself, an
built there an altar sacred to him.

In fact the latest excavations have brought t
light, in that space of the Forum which lie
between the so-called column of Phocas and th
bases of the third and fourth honorary column
(counting from the Arch of Tiberius), a platform
measuring 30 feet by 20, enclosed with a girdle o
small pieces of travertine put together, showin
that this also is a sacred place, like the *Nige
Lapis.*

The construction, composed of many layers o
tufa blocks, in which the marks of the axe ar
visible, has a dodecagonal base - the remnant of a
sacred altar. Traces of ritual ditches, which contain
ed bones and charcoal, were found in the olde
strata, and in the uppermost pavement, which
covered the gulf of Curtius, are traces of square ca
vities and imprints of altars (Boni) which have
the same direction as that of the Forum in the
Imperial age.

The exploration of the gulf, which perhaps
will give us precious information regarding the
votive offerings, and which has been just begun,
has brought to light already a Roman windlass
in wood, together with a *sucula*, of which we have
never seen another similar example, except in
some Roman bas-relief.

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34. **Horse of Domitian (Equus Domitiani).** — An exploration between the *Lacus Curtius* and the area in front of the fifth and sixth honorary columns, immediately in front of the latter column, at a distance of 5 feet under the travertine pavement, brought to light a rectangular substruction strongly built on steps of flintstone, girdling a platform of blocks of travertine, with square cavities holding traces of bronze, lead and charcoal.

This without doubt is the base of the *equus Maximus Domitiani,* the honorary equestrian monument erected to this emperor, and which, when the Senate defamed his memory, was certainly overthrown with his other statues.

We have the certainty of the exact identification of the monument from the description which Statius left us in his « Sylvae ».

On a marble base stood the bronze group described by Statius. The Emperor dressed as commander of the army with the clamys on his shoulder and a sword by his side, stood with his right hand extended with a peaceful gesture, while in his left hand he held an image of Minerva - his favourite deity, in all her panoply. The horse, impatient to start, was full of vigour, with neck raised, while with its hoof stamped upon a prostrate personification of the captured Rhine.

This equestrian group, according to Statius, was a colossal monument: and Comm. Boni has ascertained that it was not a creation of the poet' s fancy, but a true description.

Comm. Boni calculated the dimensions six times larger than life-size, judging from the masses of travertine which contained the metal bars sustaining the huge horse.

While investigating the nucleus, a square mass of hollowed travertine was discovered, two feet wide, and one foot thick, covered with a

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slab of the same stone. When this was remove fine vases of a primitive form and perfectly pr served were discovered, the largest of them co taining small bits of gold.

Here we have undoubtedly a foundation ston of a Roman construction; an important disc very, by which for the first time, we see ho the vases and small fragments of gold served th same modern use of written parchment, coin and medals.

On one side of the substruction of this mo nument a work of exploration was begun, whic revealed 31 archaeological strata; in the las stratum were discovered five skeletons of men women and children, which judging from th level of the ground and from their position, ar in all probability those of the inhabitants of th little villages, which first surrounded the Fo rum, who fell into the marsh of the Forum and perished there, or were killed in the daily sker mishes of which the valley was the theatre.

35. **Equestrian statue of Constantine.** — This is the construction, composed of materials taken from other monuments, which is badly placed on the topmost pavement of the Forum, that of travertine blocks. It was discovered in 1872, but until now was erroneously considered to be the pedestal of the colossal statue of Domitian; but by its elevated level, narrow size and weak structure, it is easily seen that it could not have been the base of that huge monument.

36. **Janus Medius.** — The exploration of that portion of the Forum, opposite the Basilica Æmilia, revealed a square construction, of which now remain only the substruction and part of the boundary walls in brick work.

This is not the celebrated temple of Janus, whose doors were only open during the time

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war, to show that the God had hurried away defend the Romans, but the temple of another nus, the *Janus Medius*, which stood on that art of the *via Sacra* called *vicus Jani* which asses in front of the Basilica Æmilia, and which as a resort of brokers and money-lenders: it frequently mentioned in classic writings. Like ie two other similar buildings, *Janus Imus* and *anus Summus*, which stood at the two ends of ie same *vicus Jani*, it must have been an arch ather than a shrine, and was consecrated to *anus Geminus*.

37. **Horse of Tremulus.** — Opposite the *Heroon* (Temple) of Caesar, was discovered a ectangular substruction of rabble-work formed of large pieces of flintstone with remains of the cornice in travertine, and of the beautiful marble pedestal of the Imperial Age.

This is all that now remains of the *Equus Tremuli*, the Honorary Monument erected, at the beginning of the fourth century B. C. to Quintus Marcius Tremulus, the warlike consul who triumphed over the Hernici. It is one of the most ancient monuments of this kind elevated in the Forum, and perhaps the first equestrian one. According to Plinianus, the Consul was represented as wearing the *toga* but not the tunic.

Owing to the growth of the decorative work of the Forum, this monument was of short duration, although from evident traces we find it was afterwards restored.

38. **Temple of Julius Cæsar.** (*Heroon divi Juli*). — Here, on the spot, where, excited almost to frenzy by the powerful speech of Anthony, the people hastily brought furniture and precious objects for Cæsar's funeral pyre (special merit in this respect is due to a certain Amatius, who was afterwards put to death by Anthony's order)

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was erected an altar, where the people hastened to offer unauthorised sacrifices, perhaps in grateful remembrance of the magnificent gifts and the games he had procured for them. Near this was raised a column of Numidian marble, twenty feet high, with the words *Parenti Patriae,* « To the Father of Country » engraved thereon.

Dolabella caused these two records to be overthrown and the place paved, thus returning once more into the good graces of Cicero, his father in-law. The people demanded the re-edification of the altar and column, giving rise to an outbreak, in which much blood was shed, many being condemned to death or torture.

The *Triumviri* were consequently obliged to promise not only the erection of the altar, but also of a temple in honour of the great dead. The temple was built by Augustus after the subjection of Perugia and he even caused three hundred prisoners to be sacrificed on that occasion. The construction was finished in B. C. 33, decorated with Grecian works of art, and dedicated in B. C. 39, with a solemn feast. In front of the temple Augustus erected a tribune adorned with the beaks of the vessels taken in the battle of Actium. In the middle, within a hemicycle was the altar, re-erected by the Emperor. The last explorations showed, that, the hemicycle in stone and lime, which must have been lined with marble, had been purposely ruined by the Christians, in order to prevent any revival of Paganism (Hülsen); they left however the temple standing as a monument to the founder of the Empire. On this occasion the niche was closed with a tufa wall.

Of this temple, which was rectangular, picnostyle and prostyle in form, of the Corinthian order, there now remains only the nucleus of the high *podium* or platform, on which it stood, built out of rabble work of large pieces of flintstone.

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The excavations also revealed fragments of a ecoration, having as subject winged figures re-resenting Victory, of cornices and corner pillars nd underneath, towards the side of Augustus's rch, were found small ritual pits made of tufa, nd others simply dug out of the earth and ncovered.

39. **Arch of Augustus** (*Arcus Augusti*). After the depredations which took place from 1540 to 1550 there only remained the foundations of the pilasters discovered by Otto Richter in 1888 and the masses of sawn pieces of marble of the central pillars, which Comm. Boni found close by and put in their places. It was a triple arch, voted by the Senate, B. C. 20, in honour of Augustus, who had retaken the standards and the prisoners seized by the Parthians from Licinius Crassus. Some believe instead that this Arch is the one erected to Augustus by the Senate in commemoration of the victory of Actium and in this case, according to Richter, the Arch commemorating the victory over the Parthians, would stand on the other side of Caesar's Temple. No traces of this, however, have been found, and the limited space would not have allowed the erection of a triple arch there.

40. **Shrine of Juturna.** (*Ædes Juturnæ*). A legend is told that during the battle fought at Lake Regillus in B. C. 496, the Dictator, Aulus Postumius, promised that a temple should be built to Castor if he should win the battle. Immediately Castor and Pollux, the Dioscuri or divine brothers, appeared in the form of beautiful young giants, who fought and gained the battle for the Romans. The same evening they came to the Forum and watered their steaming horses, announcing the victory to the Romans, — the victory of the Republic over the despotic

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monarchy of Tarquinius — and then they disappeared.

As a token of gratitude, the Romans erected in front of this spot, a beautiful temple, and considered henceforth the water of the fountain of Juturna as sacred. It was enclosed in a square tank and sick and afflicted people went there, as to the Fountain of Apollo and to that of the Muses, hoping to regain their health and strength. For this reason I have taken the habit of calling it: « The Lourdes of Ancient Rome ».

The apparition of the Dioscuri at the fountain also occured, when Paulus Aemilius defeated Perseus. And we find depicted, on a Republican coin of the *gens Postumia*, the fountain with the divine brothers watering their chargers.

The Shrine of Juturna, the deity of water, which is close to that of Vesta, the deity of fire, represented the two useful Roman divinities ; guilty persons were not allowed to enter therein. Hadrian restored the Shrine and lined the tank, which was of *opus reticulatum*, with marble.

Afterwards in the later times of the Empire the Shrine was turned into an office for the waters, *statio aquarum*.

The Shrine of Juturna, which formerly was badly situated between the Arch of Augustus and the Temple of the Dioscuri, and considered as a simple well or fountain was discovered under the mound which supported the sixth-century church of *S. Maria Liberatrice*. It is composed of several little rooms serving for sick people.

In one of these there is a mosaic pavement, with a boat, in which stands a man rowing, pieces of rock, fishes, and another boatman.

The end of the Shrine consists of a rampart with a vault formed of arches, leading to the Pa-

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atine and is divided from the Vestals' House by an empty space.

The tank or *lacus*, a square construction about 17 feet wide by 7 feet deep, is of *opus reticulatum*, afterwards covered with marble; there is a pilaster, which must have supported the marble group of the two divine brothers, of which we will speak later on. The water flows from two springs. The shrine of the goddess is built in brick-work, with the front decorated with two marble columns, of which the bases still remain, and a triangular *tympanum* on which was written in bronze letters *Juturnae Sacrum*. At the end must have stood the statue of the goddess. Before it is a well, enclosed with a beautiful round parapet, of fine white carved marble, bearing the name of Marcus Barbatius Pollio, who possibly was the quaestor of Lucius Antonius, B. C. 41, and bearing on the edge the marks of the ropes with which the water was drawn up, when the iron supporting the wheel was broken. The water was drawn there through a leaden tube communicating with the tank. In front of the well, over a marble step, is an altar of mediocre work, in the sides of which are the offering cup, and the sacrificial jug, and in the front a scene, perhaps the final parting between Juturna and her broher Turnus before the war against Æneas. Innumerable fragments of terracotta and glass vases have been found here; jugs, decanters, among which many belong to the later time of the Empire, made in terracotta varnished with a dark green colour, Roman jars, chalices, earthen-pots etc., used for drawing up water.

Many also were the fragments of sculpture brought to light at the excavation of the shrine, among these the following are noteworthy; — a marble altar found inside the tank and now on its edge; on its four sculptured faces are represented the Dioscuri on horseback, Leda with the swan,

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Diana Lucifera and Jupiter holding the sceptre and thunderbolts; a marble bust of Jupiter; the group of the Dioscuri with their horses; a beautiful Grecian work of the fifth century B. C. of pentelic marble, which bears traces of being furiously hammered by the Christians. A life-size statue of Aesculapius, of white marble, poor as a work of art, but interesting for a figure of a boy, who strangling a cock, offers a sacrifice to the God; a torso of Apollo, an archaic work the lower part of a statue of a seated matron; the lower part of a statue of a girl, possibly Juturna; and a sarcophagus of the 3rd century A. D. used for Christian burial.

The water of the shrine of Juturna, *salubris lympha*, sacred for its excellence and its healing properties, and which served the Romans for the verification of the elements of weights in the Latin measures, was converted to the vilest use by the Christian destroyers; turning it into a *latrina* so that when it was excavated, nearly seven feet of indescribable filth covered it. Comm. Boni, as an act of reparation, near this magnificent and poetical monument, has caused to grow purifying laurels.

41. **Temple of the Dioscuri** (Castor and Pollux) *Templum Castoris*. It is the monumental record, as we have seen, to the two divine brothers for the help given to the Romans in the battle of Lake Regillus and of their apparition in the Forum. This monument, of great historical importance commemorating the political transformation of Rome in the VI century B. C. was dedicated by the son of the Dictator Postumius, in fulfilment of his father's vow, (see the Shrine of Juturna) in 484 B. C. and who for the occasion was elected *decemvir*.

In 151 B. C. Lucius Caecilius Metellus, restored it with the spoils taken in the war against the

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'almatians, adding statues and pictures. It was ıere that Cicero accused Verres of having ıade large profits out of the work, by cheating. 'iberius reconstructed and dedicated it, 6, B. C. › himself and his brother Drusus.

Caligula, opening a door at the end of the ella, transformed it into a vestibule of his pa- ıce, saying that the Dioscuri ought to be his oorkeepers. Claudius however put everything ack in its original place, and Hadrian recon- tructed it for the last time.

The temple was put to many uses; in Repu- lican times it served as a tribunal; it was fre- uently used for meetings of the Senate; the ax-money was kept safely there; and finally it ecame the seat of the controlling office for the tandard weights and measures (*ponderarium*).

The Christians avenged themselves cruelly on his the most beautiful of Roman Temples, throw- ng down the columns by means of ropes, so hat they sank into the surfaces of the adjacent oads and into the ruined drains, where the exca- ations traced them.

The monument was octostyle in form, with eleven columns at the sides, lined all throughout with Pentelic marble; the decorative style was of the purest elegance. It stood on a high base or *podium*, also covered with marble, which was reached by two flights of steps situated at the corners, one towards the arch of Augustus and the other towards the *Vicus Tuscus*.

The latest excavations unearthed a great part of the podium, buried under a high mound of earth, so that it remained completely isolated and its solid and accurate substruction of red tufa blocks well squared and put together; a great quantity of beautiful marble pieces; columns, bases, capitals, friezes, one of the angles of the tym- panum. And the three surviving columns and the friezes underwent a long work of reinforce-

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ment with iron and brass supports, and their bases were united to the nucleus of the pronaos with rabble-work, so that there is no more danger connected with one of the finest existing examples of the classical architecture of ancient Rome.

42. **Church of Santa Maria Antiqua.** It would be too long even to recapitulate all that has been written on this monument, which still tenaciously and proudly bear witness, after so many centuries, to the predominion of Christ's religion in the Forum, even when the Forum was filled with Pagan temples and populated with Gentile priests.

We will only mention the more essential points.

In all probability we owe this church, as also several others, to Pope Silvester I, who wished to eclipse the worship of Vesta close by. It was constructed in a large hall of the Imperial palace, which belongs, to the I, II and III centuries A. D. John VII (705-707) restored and enriched it with frescoes and with a marble ambone. Plato, his father, and other Popes, also carried on various works there, until owing to the gradual growth of the marsh in the Forum, the sinking down of the Imperial Palaces which stood above and the infection of the air, it was abandoned, at an uncertain epoch, perhaps at the end of the XII century. In the XIII century, it seems another church was built over it, which was demolished in the same century, and a third one erected under the name of *Santa Maria Liberatrice. (Santa Maria libera nos a poenis inferni).*

This church, which was not in any way interesting, was demolished in 1900, and thus the remains of the first basilica were laid bare.

*S. Maria Antiqua*, was the name given to this building, as being the oldest church dedicated to the Virgin Mary, in the Forum.

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Until the excavation, its position gave rise to erious discussions. Many believed that it ought o be found, where, as a matter of fact it was fterwards found, under the church of *S. Maria Liberatrice;* while others, among whom were Father Lugano and Antonio Valeri held that it hould be found under the church of *S. Francesca Romana*, built on the area of the Temple of Venus and Rome erected by the Emperor Hadrian.

The discovery in 1900-1901 of the ambone of Pope John VII together with an inscription in a chapel, settled the question and proved once for all that the church standing near the Shrine of Juturna, is beyond all doubt that of *S. Maria Antiqua*

And here we give a short description of the church.

Before entering it, we see, on the left, a chapel or better an oratory, called "The Forty Martyrs." It is a circular room of massive construction in brickwork, adapted afterwards for Christian use.

The front preserves the traces of paintings, (S. Leo, thePope, etc. and the Descent into Hell?)

On the right, as we enter, we see sacred scenes, which, however, owing to their bad state of preservation, it is not possible to identify. On the left side are two rows of saints, with halo and in the centre, is the Head of Christ with a large halo, it is the glorification of the forty martyrs of Sebaste. The other scenes cannot be identified.

On the apse is painted the martyrdom of the above forty martyrs at the moment when the forty soldiers of the Emperor Licinius having declared themselves Christians, were condemned to death, and thrown into a frozen pond, on a severe cold winter's night. The martyrs were here represented as already immersed in the pond: one of them conquered by suffering, is seen to

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come out of the water and to throw himself int the bath of lukewarm water kept ready on purpo close by; while a pagan soldier, a sentinel there watching the angels descending from heave to bring crowns to the martyrs, goes and throw himself into the frozen water.

On the last wall on the left of the apse ther are jewelled wheels or crowns, with the head o Christ on the centre and suspended lamps around Below we see the old Christian symbols of peacock and two sheep.

These pictures cannot date further back tha the VIII century A. D. The pavement of th chapel is formed of irregular pieces of coloure marbles, taken from buildings in the Forum, an very roughly joined together. Here was foun a worked sarcophagus, with a Greek inscriptio mentioning a Jewish person: it must have com from a Jewish cemetery.

Traces still remain of the Portico, with column which decorated this church and which was mad entirely of brickwork and painted over. In thi as in the porch of the church, loculi like thos in the catacombs have been found, which serve for the interment of one, or more often, of two, three and four corpses at the same time. The loculi were then closed up with bricks, and a layer of intonaco decorated with paintings.

To the left, a kind of corridor or stairway with four flights of steps, led to the Palatine and this perhaps was the passage by which Caligula descended to the Temple of the *Dioscuri*.

The church has two pavements, one ove the other, both made in herringbone work *(opus spicatum)*. It has been restored, and the vaulte roof remade.

The atrium of the church is very large; i its pavement a Christian burial place was discovere entirely filled up with skeletons, all of which occupied tombs, made of marbles taken from

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various monuments in the Forum. A richly worked bank coated with marble slabs, has also been discovered, which by its construction, and also by the difference of orientation, it is conjectured to belong to the earlier Imperial times (I Century).

The atrium still shows traces of paintings, and on both the right and left sides of the entrance are two niches, in one of which, are frescoes of St. Agnes, St. Caecilia, and perhaps St. Anastasia, and in the other of three unknown saints.

On the left wall, as we enter, we find traces of sacred scenes, and interesting specimens of Byzantine decorations consisting of lively birds of a myriad hues and colours; and then in a niche we see St. Abacyrus a monk, with a long white beard, holding instruments of the healing Art in his hands. Above the niche, there is Christ between St. John and St. Abacyrus.

On the wall to the right, is seen the Virgin enthroned between six saints; a pope with a square halo (which indicated that he was living when the fresco was painted), possibly St. Stephen II (752-757) or Hadrian I (772-795), who is offering a book to the Madonna, to whom he is presented by St. Peter; two other popes and two saints. (St. Sergius and St. Bacchus).

Further on, always on the same wall, are figures of different saints; St. Crescentia, St. Blasius, St. Basil, St. Laurence, St. Christopher, St. Benedict, Jesus, between two angels, and the offerer at His feet, St. Antony and S. Mary the Egyptian; all these frescoes are evidently the work of the VIII century.

Properly speaking, the church, or nave is divided into three aisles by two black granite columns on either side, with beautiful Corinthian capitals, material evidently taken from the monuments in the Forum. The earliest pavement was of herringbone work (*opus spicatum*) but the Christians covered it over with another pavemen

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composed of pieces of grey granite and porphyry, etc thus raising it to a higher level. The pavemen of the nave however is in herringbone work.

The lower divisions in the walls, which enclose the *schola cantorum* with separate marble seats covered with plastering and painted over, can b easily discerned.

Almost in the centre of the choir stalls, stand an octagonal brickwork basement, which i perhaps the remains of the baptismal font, o of the ambone; the upper part of this, of white marble, and octagonal in form, was discovered near by; around it can be read both in Greek and Latin the inscription: ✠ John, servant of Mary.

The church was very much damaged by an orchard being planted over it; the arches were cracked and bent down under the excessive weight, and the columns had fallen to the ground, crushed to pieces; many of the walls were entirely thrown down, or in a very dangerous condition; and the pictures were completely saturated with the damp. It was however wisely and carefully restored, as a Christian monument of such importance deserved; there we find the ritual arrangements of the primitive religious basilicas preserved almost entirely intact: and also, according to Prof. Venturi, it is the monument which contains the most important paintings of the early epoch of the Dark Ages. In fact we see there a series of frescoes, dating from the VI century to about the XII century, that is from a period beginning with the paintings of the catacombs, and ending with the first Italian Renaissance, or from the painters of the Christian Cemeteries to Giotto.

We know how it was the custom in the early churches to explain the Bible to the people by means of paintings on the walls; the Old Testament was illustrated on the left walls of the nave, and the New Testament, being given the place of

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onour, on the right walls; and we observe that ere also, this rule was adhered to.

On the left side of the Nave, we see two lines f frescoes painted one under the other, and hich are attributed to the VIII century. The pper one is divided into two series, and illustrates ıe early pages of the Old Testament in ten pictures. he first series gives the story of the Patriarchs, hat is to say beginning from the left we see ıbraham's sacrifice (?); Noah's Ark (the entrance ıto the ark); The Flood (the Ark and the Dove); oah's sacrifice (?); and Isaac's sacrifice (?). The econd series, which is better preserved, gives acob's dream; Jacob's struggle with the Angel; he Announcement of Joseph's death to Jacob; oseph sold to the merchants; Joseph sold to otiphar, and Joseph and Potiphar's wife; Joseph aken to prison; the realization of the interpretation iven by Joseph to the dreams of Pharaoh's hief butler and baker.

The second division of frescoes, shows us hrist enthroned, in the centre, in the act ıf blessing, with a cruciform halo around His ıead and wearing a pallium; on His right hand tand thirteen saints of the Latin Church, and ın His left nine saints of the Greek Church.

On the side of the opening, leading to the alatine, we see depicted the descent of Jesus nto Limbus.

The chapel at the end of this nave is dedi-ated to St. Quiricus and St. Julitta. The en-rance to it is decorated with palms, and in a ectangular niche, in its front wall, is an inter-sting fresco of the crucifixion, which is one of he few remaining ones of the primitive cycle of similar representations. The others are that on he gate of St. Sabine in Rome; that in the Ken-sington Museum, London; a little miniature of A. D. 585 which exists in a manuscript in the Laurentian Library in Florence: that in St. Va-

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lentine's Cemetery in Rome, and another i Achimna, (Egypt) etc. Christ, wearing a sleev less garment, is represented as living, b pierced through with four nails. On His rig hand stands Mary, with Longinus, and on H left, John and the soldier raising the spon filled with vinegar; behind Jesus are two mountai surmounted on His left by the sun, and on H right, by the moon.

The sides of the niche are decorated wi palms from which ripe fruit is falling dow This same decoration was also seen on the sid of the entrance door; it is symbolical of th Blood of Christ, which being spilt, redeeme mankind, and made countless proselytes to th new religion.

Below the niche, extended a tier of sain centred by the Virgin, seated on a gemme throne, with the Child. On her right stan St. Peter, St. Julitta, and Pope Zacchary (741-75 with a square halo; and on the left, St. Pau St. Quiricus, and Theodotus the Doctor, an chief administrator of this Church; he is in th act of offering to the Virgin the Church whic he holds on his lap and which he had recon structed or embellished.

On the surrounding walls, in a series of p ctures, we see episodes of the martyrdom of th two saints to whom the chapel is dedicated; thre female saints and one male saint are also painte there.

The high altar is entirely painted with frescoe and perhaps had a mosaic decoration at the top the pavement is of *opus alexandrinum* with man coloured marbles, and rests on another ancie brick pavement.

At the entrance to the presbitery, to the righ on the brickwork lintle of the door, the scen between King Hezekiah and the prophet Isaia is painted, as also the fight between David an

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Goliath, both of these being works of the 8th century.

At the bottom of the apse, is a crucifixion, which must have had Mary and St. John on either side: cherubims in red garments are flying above, and below; white dressed Angels are bowing in adoration; under these, in white letters on a red ground, are quotations from the Old Testament, all relating to the Passion. (Canicles, Zaccheria, Amos, Baruck, St. John and Deuteronomy). Beneath, the people are gazing at the cross, and at each side of the niche are four popes. To the right of the visitor, we can observe four layers of painted plastering made to adhere one over the other. The lowest is a plastering of the Imperial Palace (3rd century) painted with red stripes in the Pompeian style: to this adheres another one, belonging to the first years of the VI century, on which the Virgin is depicted on a richly gemmed throne, with the Child on her knees, an ancient and magnificent Byzantine type of the Queen of Heaven, with the semblance of an earthly Queen; on either side must have stood angels in adoration.

Over this, we find a third layer on which only two figures finely designed and coloured, are still visible, perhaps forming part of an Annunciation (IX century?)

On the fourth and last plastering are represented two saints, with large gilt halos in disc form (IX century?)

On the extreme sides of the apsidal niche, rise full-length saints, holding Greek inscriptions, perhaps extracts from their own works.

In the central niche stands Christ with the Gospels in His hand, in the act of blessing; on one side there is a winged group of four animals (the symbols of the four evangelists); on His right is the Virgin presenting a Pope, with a square nimbus, to her Son, the name of the Pope

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is also incribed, that of Paul I, a Roman, (757 767). Thus we see that even this fresco belong to the VIII century, as do the greater part o those decorating the walls of this church.

On the side walls of the apse are two lines o frescoes, the upper one depicting in numerou rectangular pictures, the life of Christ. To th left can still be distinguished the Adoraratio of the Magi, Christ and Cyrene, and to the right Christ among the Apostles; on the lower lin together with a stucco frieze there are twelv medallions, representing the twelve apostles, fiv to the right with St. Peter, and five to the le with St. Paul.

In the right aisle of the church, only a fe remains of the wall paintings are preserved among these, in a niche, is noteworthy that o the three Holy Mothers, a painting of the VII century; this might be connected with the worshi of the ancient Romans of Diana *triformis*.

In the chapel at the end of this aisle, ther still remain traces of painting. In the niche, a the front of the entrance, stand five saints, Co simus, Abacyrus, Stephen, Procopius, and Da mianus, all poorly painted. Up on the left wal there are the remains of a long line of othe saints, among which we distinguish again St. Celsu and St. Pantaleus: the head of this latter is ver expressive, and from the artistic point of view fa superior to all the others.

In the central nave the paintings on the pillars columns and seats of the *Schola Cantorum* shoul be noted. There were also scenes painted on th sides of the nave, but now only a few figures ar left, attired in richly gemmed Byzantine costumes among them being the figure of St. George (? The columns taken from various Pagan monu ments, were coated with plastering evidently wit the idea of christianising them by painting figure of saints over it.

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On the first pillar, to the right, a bust of the Virgin, with the Child, is painted, her name being written below in Greek.

On the second pillar, to the right, stand the Maccabees with Eleazer, around their mother; it is a beautiful scene, powerful is its severe simplicity, which prof. Venturi declares to reveal a Byzantine Rembrandt!

On the second pillar, to the left, is an Annunciation, an excellent work, and near to it is the figure of St. Demetrius. On the opposite side of this pillar, towards the chapel of St. Quiricus and St. Jolitta, Christ is depicted — an interesting and mystical figure — among the Saints.

Numerous fragments of stones and marbles of every kind, (Luna, Greek, African, porphyry, yellow, red, granite, etc.) found here, have been put together in the porch: fragments of statues capitals, pillars, (which give a beatiful decorative effect in the fine style in which they are made), a large pagan sarcophagus, a poor work of the III Century, a Christian one of the IV Century, representing in relief the story of Jonah, the Good Shepherd, the baptism of Christ with two praying faithful, the fishing symbol of the divine word which gains souls to Heaven.

Very interesting is the other sarcophagus, which had been used for Clodia Secunda, the good wife of L. Celius Florentius, centurion of the X City cohort, who died June 17th 207 A. D., and who lived 17 years, 4 months and 17 days with her husband without one dispute *(sine querella)*, which has caused a French author to say: « May all newly married couples, who every year flock to Rome to spend their honeymoon, follow this example! » Another beautiful pagan sarcophagus belonging, I think, to the II century, with two Cupids riverting the torches, lies in the middle transept.

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43. **The Temple of Augustus.** — Such is the name given by many writers to the lofty hall which stands to the right of *S. Maria Antiqua*, and which shares in common with it one of the walls which is about 156 feet high: the brickwork of these walls is so strongly made, that it has resisted the wear of centuries. The walls rest on blocks of travertine, which were partly stolen by the mediœval plunderers, together with quantity of bricks; so that, while the excavations were going on, in order to render the building safe, lengthy works of strengthening the walls were necessary, gradually as the earth, which supported them, was removed. The hall was probably coated with painted stucco, and in the large niches, round the walls, there were probably marble statues.

This can easily be recognised as one of the halls of the so called palace of Caligula, similar to the adjacent one, which was turned into a church and of which almost certainly must have served as the vestry.

Lanciani, however, holds that it is the Temple of Augustus, the *templum divi Augusti*, and Hülsen admitting this, believes that the building where S. Maria Antiqua was installed, was the Palatine Library.

There are many contradictory reasons to both opinions. For my part, I retain that the temple of Augustus is that circular building, which was turned to the church of St. Theodorus. The temple of Augustus was begun by Tiberius and completed and consacrated by Caligula: and, destroyed by fire, was afterwards reconstructed by Domitian: here the Arval Brothers often offered sacrifices.

The excavations, which were carried on behind both this building and *St. Maria Antiqua*, during which over 40,000 cubic yards of earth were removed, brought to light strongly and accurately made constructions, of red tufa

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blocks, which stood against the back walls of these, in the same way as the *tabernae* of the Basilica Aemilia. Many other constructions of a later date in bad brickwork, were also discovered, with many fragments of statues, terracotta lamps and glass vases. The excavations will be continued till the church of St. Theodorus, as soon as the new entrance to the Palatine is opened.

44. **The Temple of Vesta** (*Aedes Vestae*). In these days it is considered that the Temple of Vesta had a prehistoric origin, and it is true. The necessity of always keeping alight the fire — that element which plays so great a part in our life, and which was so difficult to procure in the remote times (friction between two dry pieces of wood, or two sticks, being only an excellent use in theory) — resulted in the fact that the Aryan people, during their endless wanderings, confided the care of the common fire to a married woman, who, having let it go out, while looking after her children and carrying out her household duties, a maiden was chosen to replace her, who had to keep herself pure, and unwedded. At first these virgin custodians numbered four, and later on six. Their chief duty was to watch and feed the fire (which owing to the worship of natural and primarily essential things, was sacred) and also to preserve the *Palladium* and the sacred relics which Aeneas brought back from Troy. If through negligence, they allowed the fire to go out, they were chastised by the *Pontifex Maximus*. If any broke her vows of chastity, she was buried alive, in a spot near the Collina gate (where is now the Ministry of Finances in Via XX Settembre) and her accomplice was beaten to death with rods in the Comitium. They had a superior, who was called the *Vestalis Maxima*, and they enjoyed an immense number of privileges.

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If it is admitted that the origin of the sacre fire and the worship of Vesta was an Aryan, an not a local custom, the first foundation of th temple, in which this worship was carried on must be attributed to Romulus, or perhap more reasonably to the good and peace lovin Numa. We know also that the temple wa built on the slope of the Palatine, at a poin covered by a wood, which owing to the clos proximity of the temple was called *locus Vestae* no trace, however, of this wood was to b found at the close of the Republican Era owing to the many buildings which had sprun up all around. The temple was probably burn down during the invasion of the Gauls, whe the Vestals escaped to the Etruscan City, Caere It was again burnt in B. C. 241, and in B. C. 21 another fire damaged it, but it was saved by th courage of thirteen women slaves, who were af terwards made free. In B. C. 14 during the reig of Augustus it was damaged by fire and by a flooding of the Tiber.

Nero's fire destroyed it utterly, but he and hi successors, the Flavian Emperors, rebuilt it; onc more in the fire under Commodus, in A. D. 191 it was reduced to ashes; and it was then, tha the Roman people could see the *Palladium,* fo the first time since Aeneas had brought it from Troy, while the vestals were trasporting it fo safety to the Palatine.

The wife of Emperor Severus, Julia Domna and her son Caracalla reconstructed it for th last time.

In A. D. 394, the Emperor Theodosius closed it, together with the neighbouring house, an that sacred, celestial, everlasting fire, which ha burned for over one thousand years, was sadly extinguished, at the same time that, in th hearts of the Romans, the fire of the ancien religion of Olympus was gone for ever!

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The people of Rome commonly calls Temple of Vesta, that little temple of *Mater Matuta* which stands on the Piazza *della Bocca della Verità* opposite the church of *Santa Maria in Cosmedin*. In fact the real temple of Vesta in the Forum had almost the same form. The remains were discovered in 1489 and 1549, when the beautiful marbles were pillaged. In 1876 and 1883 fragments of columus, architraves and cornices were discovered.

The excavations made in 1899 brought to light the *temenos,* or wall built of huge blocks of tufa, which enclosed the sacred rectangular area around the temple, precisely the part towards the *Regia;* and the nucleus of the substruction of the temple were clearly identified by him in their various forms of construction; that is the Republican nucleus of the foundations in red tufa blocks, the upper part, and the restorations in uncertain Flavian work, which were perhaps executed by Lucilla Augusta, daughter of Marcus Aurelius, and the last addition to the building, which belongs to the III century, probably the work of Julia Domna.

In the centre of the temple, was made the most interesting discovery of a trapezoidal pit; that is, the underground *cella* (*cella penaria* or *stercoraria*) where were preserved the sacred ashes, which on June 13th of every year were carried to the Temple of Ops, Saturn's wife, as a ritual enrichment of the soil, which had produced the tree, from which, when burnt, these ashes were made; and possibly it also served to preserve those holy objects upon which the safety of Rome was supposed to depend (*sacra fatalia*) the *Palladium et Penates.*

In the mound of earth supporting the Church of *Santa Maria Liberatrice*, many fragments of the marble decorations of the temple were found, especially parts of the friezes of the portico,



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which in medioeval times had served to close some openings of the divisionary wall of the *Vicus Vestae*.

By means of all these fragments, together with those which already existed, now all gathered near by, it would be possible to make an accurate graphic reconstruction of the beautiful sacred edifice.

45. **The Shrine of Vesta** (*Aedicula Vestae*). — Quite close to the Temple of Vesta, and touching the north side of the House of the Vestals, Comm. Boni recognised the traces of a Shrine, with the restoration of which he began his works in the Roman Forum. It has a rectangular form, with a marble basis on which, in front, rested two fluted columns (that of smooth travertine belongs to the recent restoration) and found two pillars, supporting a marble architrave, inscribed: *Senatus Populusque Romanus Pecunia Publica Faciendam Curavit*, by which we know it was built with the money of the Roman Senate and people.

It is certainly a shrine, or a tabernacle, in which existed, as we know from a pedestal in brickwork, which stands at the further end, a statue of a seated goddess, perhaps Vesta; this may be the same, which some one erroneously placed in the temple. The construction is apparently of the time of Hadrian. As we have said, the discovery of this little monument marks the beginning of the scientific explorations of Comm. Boni in the Roman Forum.

46. **House of the Vestals** (*Domus Virginum Vestalium*). — This is also believed to have been founded by Numa, and underwent the same vicissitudes of the adjoining temple. Now we see it as it was rebuilt by Septimius Severus.

The discovery and the first excavation of the house took place in 1883, but its complete exploration and accurate restoration are Comm. Boni's

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ork. The House of the Vestals is made in the pe of the Roman domus, on the ordinary model f the Roman and Pompeian houses. It consisted f an atrium 230 feet long by 61 wide, surrounded n all sides by a two storied portico with columns — of which the traces still remain, as do lso those of the bases — and from which the wo storeys of rooms, reserved for the pure priestsses of Vesta and their servants, could be seen nd receive light.

In the centre of the atrium were three tanks, ll lined with marble, and furnished with little lights of steps to ascend to them; these tanks ontained water, which could not be used for he sacred ceremonies, as it was conveyed by ipes. There can also be seen several wells of he Republican times.

In the center of the uncovered space of the atrium, are the remains of an octagonal foundation, which is believed by some to be the *penus Vestae,* that is, the place where the Vestals usually kept the *Palladium* and the other sacred objects on which the safety of Rome depended; but it may have been equally well a shrine. The use to which it, as well as the three fountains among which it stands, served is unknown: its construction cannot date back further than the IV century B. C. At the end of the Atrium, on a slightly higher level, is the *tablinum,* or reception hall, with two columns and a marble pavement, flanked by three rooms on either side; these may have been the six private sitting rooms, one for each of the sacred virgins. To the right, is a bath room, with three niches for statues; then comes an oven, for domestic uses, and a mill, which, considering the limited available space, must have been worked either by a slave or by a donkey. Then follow two rooms with remnants of a beautiful pavement made of various coloured marbles: in the second room over

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an arched window, is seen a finely painted decoration of a little bird on a rose bush. Next adjoining are found other rooms with traces of hard, shining, painted stucco on the walls, and then two staircases, which led to the upper storey where the maidens of Vesta must have lived. In a drain near the last room was discovered a hidden treasure of 397 pieces of gold, which must have been contained in a purse or covering which had long since rotted away. The oldest coin dates from Constantine II (337-361 A. D.) and the latest from Leo I (457-474).

The other rooms (among which an apsidal one where an *amphora*, containing the body of a baby was discovered buried in the soil) which follow at the end and which still preserve traces of mosaic pavements are, according to Boni, the *penetralia* or the place where the *Penates*, etc., were kept; " where the Romans zealously guarded " the lasting records of the origin and customs " of the countries from which they came. "

When in the IV century, the House of the Vestals was adapted into an ordinary private habitation, the drains being obstructed, it was found necessary in many of the rooms, to construct, over the original, another pavement, upheld by small brick supports. This is only one of the many transformations that these rooms underwent.

At the angle of the house, nearest to the Temple of Vesta, the sacred Oven was discovered, in which probably were roasted the grains of corn, or *confarreatio*, used, at the beginning of May, for the preparation of the *mola salsa* served in the weddings of the nobles.

Among the ashes found in the oven — perhaps the last ashes produced by the only surviving Vestal, before she was sent out of the deserted house by Serena, niece of Theodoric and wife of Stilicho, — there were many antique-shaped Italian

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vases, which show how the ritual forms were kept intact even when the spirit of the rite had changed, owing to the corruption of souls. A piece of carbonised pastry in the shape of a wooden raft, or a piece of matting, was also discovered here; — in this Comm. Boni recognizes the *strues,* which Cato the Elder prescribed as an offering to the " eternal principle of every human conception. "

Endless are the other transformations which the rooms of the House of the Vestals underwent during the middle Ages.

In the atrium of the house, at a lower level, can be seen traces of the ancient building of the Republican times; like in the supposed *Domus Publica,* its orientation is different: it consists of pieces of beautiful mosaic pavements, arranged in small patterns, and of walls of tufa blocks from which we can form an idea of its original construction and vastness.

All along the portico of the atrium are statues, and fragments of statues, of the *Vestales Maximae,* or Chief Vestals, (these correspond in a certain manner to the actual heads of religious orders). These statues reproduce, in every minute particular, the dress of the sacred virgins and thus are of great importance in the history of Roman costumes. Among these *Vestales Maximae* we see pretty, fresh and charming maidens, and stately, grave and severe matrons.

On the pedestals, there are commemorative inscriptions in which frequently occur the adjectives of most pious, religious and holy, as in the inscriptions on Christian tombs, added to the names of Flavia Publicia, Numisia Maximilla, Caelia Claudiana, Terentia Flavola, Praetextata; etc.

There are several other pedestals of which the respective statues which they supported, have not been found; one of these is erected by the

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College of Pontiffs, June 9th A. D. 364 to *Vestalis Maxima* as a testimonial to her virtu and science; her name was hammered away becaus she had committed some crime afterwards.

At first, according to Simmachus, it was believe that this Vestal, had infringed her vow of chastity now however Grisar and Marucchi conjecture wit Prudentius, that she had embraced Christianity and this, considering the epoch, is really muc more probable. Two of these pedestals wer found in a divisionary wall of the *stadium* on th Palatine; the others, with the statues, lay her and there, scattered over the house: and one wa even found buried (perhaps by one of the las pagans). Another statue, very finely modelled was excavated here in 1884, and was taken t the National Museum in the Baths of Diocletian

47. **Regia.** — The construction of the *Regia* is attributed to King Numa, the good, prudent and wise successor of Romulus. Regarding its many vicissitudes we only know that it was destroyed by the Gauls together with the neighbouring Temple of Vesta. Burnt down by fire was reconstructed the following year. In B. C. 148 it was damaged by a new fire, and later on entirely destroyed by a fresh conflagration: it was then richly rebuilt by Gneus Domitius Calvinus, with the money (*aurum coronarium*) accepted by Augustus from Spanish cities. Nero's fire destroyed it afresh, or it may be that its complete destruction was caused by the fire of Commodus. It was restored in the form in which it now stands by Septimius Severus and Caracalla.

The *Regia* was a venerated mass of monuments, belonging to the primitive Italian religion, character and customs. In the *sacraria Regia,* as in the *fons Juturnae,* all the natural elements (*geniales*) — the fertilised germs of everything created — in addition to the phenomena caused by these

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elements were worshipped; fire and water, forbidden by law to guilty persons, were the purifiers from every contamination and the companions of brides in their new abodes. They bear witness of the mental power of that race from which the founders of Rome came. The *Regia* was used for solemn ceremonies and for cases of supreme importance.

First of all it was the centre of the religious power, being the residence of the Pontifices Maximi. The meetings of the College of Pontiffs were held there, and the sacred trophies (*praefericulum secespite,* the Pontiff's banner, etc.) were kept there. The Arval brothers often met there for the *co-optatio:* and there were treasured the numerous and precious archives containing the annals *(annales),* the commentaries and the deeds *(acta)* of the Priesthood, together with the documents and registers concerning the compilation of the calendar and records. The consular and triumphal records, engraved on marble tablets, a good many of which are now in the Capitoline Museum, were placed on the outside walls of the Regia.

The remains of the *Regia,* discovered by Comm. Boni after four unsuccessful explorations attempted by his predecessors, consist of a group of buildings in which the work of the Imperial reconstruction is recognised together with that of Republican times. It occupies a trapezoidal area facing the east; remains of a flight of steps leading to it can still be seen. At the lower point to the west we recognize the office of the *kalatores pontificum et flaminum,* that is to say, the office of the freedmen, who served the College of Pontiffs and *Flamini.* Three Republican wells were discovered in the *Regia,* one of which being full of votive offerings and sacrificial residue: this one was between the *Regia* and the *temenos* or sacred enclosure of the *locus Vestae.*

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Perhaps the most interesting discovery tha has been made in the *Regia* is that of th famous typical shrines of *Ops Consiva* (wife of Sa turn) and of the *Hastae Martiae* (spears of Mars).

The first served as a sacred exemplary granary where only the Vestals and the *sacerdos pu blicus*, the ministers of the ritual mysteries coul have admittance. The shrine of this mysterious Goddess consisted of an immense *tholos* o well, or pool, 14 feet deep with a diameter of 1 feet: the grey tufa walls were coated internally with plastering. It must certainly have contained the sacred oatmeal, which in various ways, so often formed part of the ritual ceremonies. Over this there must have been steps, on which was a puteal. The *tholos* contained 78 kinds of bones, and the border of a travertine wall-head on which the word *Regia* was engraved in characters of the Republican Period. The shrine of the *Hastae Martiae* consisted of the nucleus of masses of reddish brown tufa, and was slightly conical, having a diameter of 8 feet, around which was a rectangular pavement of tufa slabs.

This shrine must have served as a sacred sismograph, that is a ritual forewarner of coming earthquakes, by meanss of the *purae hastae* or religious spears, made of wood with the points of metal. These were the weapons used by Romulus, and called *cures*, from which be obtained his heroic title of Quirinus. The spears must have been fixed on the ground with their metal point upwards, and by their movement indicated to the Romans every telluric vibration.

48. **The Temple of Antoninus and Faustina** *(Templum Faustinae)*. — This monument, together with divine honours, (silver and gold statues, public games etc.) was decreed by the Roman Senate to the memory of Faustine, the wife of Antoninus Pius, who died A. D. 141.

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Antoninus died twenty years later, and the Senate decreeing divine honours and a temple to him, decided, evidently with the view of curtailing expense and saving space, to add his name *Div. Antoninus* to that of his wife, which was already engraved on the architrave of the monument (*Divae Faustinae ex S* (enatus) *C* (onsultus).

The temple is almost entirely preserved, only the interior was altered when, at some unknown date in the middle ages, it was turned into the Church of *S. Lorenzo in Miranda,* or *S. Lorenzo degli Spetiali* (S. Laurence of the Apothecaries).

It is a Corinthian temple, in a prostyle hexastyle form, resting on a high tufa podium. The facade is adorned with eight monolith columns of cipollino marble (*marmor Carystium*), scratched all over by the idlers of the Imperial and Medioeval Rome. As we know from coins, it was finished with a tympanum, at the angles of which were two winged Victories, and on the summit, as usual in so many monuments, was a quadriga. The sides of the temple are built with huge tufa and peperino blocks, supporting a marble frieze with griffins and candelabra, a beautiful and remarkable specimen of Graeco-Roman Art.

The excavations carried on in the temple by Comm. Boni brought to light the remains of the staircase in masonry and brickwork, which must have been faced with marble slabs, and, in a room under the staircase, in which there must have been a Republican well, were found traces of fire and fragments of vases, which certainly belonged to a pharmaceutical laboratory placed there in the Middle Ages. Here was also discovered a fragment of a decorative marble statue, probably of Faustina, which was placed on a brickwork pedestal in the middle of the pronaos of this temple, which must be considered as one of the most magnificent monuments of the II century of our era.



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49. **Pre-Romulean Burial Ground.** (*Sepulcretum*). — This is undoubtedly one of the most important discoveries effected by Comm. Boni, in the valley of the Forum, a result beyond all expectation, when we consider the obscurity of the time and the innumerable changes and vicissitudes of that sacred earth, which witnessed the origin and progress of the Roman greatness.

While exploring one side of the Sacra Via, just where this enters the Forum, Comm. Boni in april 1901, came upon an Archaic tomb, which at first was considered to be isolated, but on further excavations, over forty other tombs, of all ages and rites, were laid bare.

At present the *Sepulcretum* extends between the side of the Temple of Antoninus and Faustina, the side of the Church of Sts. Cosmas and Damianus (*Templum Sacrae Urbis*) the Imperial Prison, under the Temple of Romulus, and the Sacra Via.

The earth in which the tombs were excavated is hard and compact, so that, at first sight, it resembles a bed of tufa.

It is noticeable that the burial ground extended beyond the actual limits; on a part of its area, centuries after it was abandoned, were erected other monuments. Its extension cannot be ascertained. The skull of the corpse in the second tomb touched the foundations of the Temple of Antoninus and Faustina. The *sepulcretum* lies over three feet under the present level of the Forum: and according to studies made by Comm. Boni and others, among whom was Montelius, the earliest burials date back to the XII or XIII century B. C., and the latest to the VIII century B. C.; that is, it was used for at least four centuries before the period assigned to the foundation of Rome by Romulus, and for this it has been called pre-romulean.

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Some have conjectured that it may have been the burial place of the dwellers of *Pagus* or village of the Ramnes on the Palatine. Comm. Boni, however, holds it to be the cemetery of the *pagus succusanus,* that is the cemetery of the Suburra, but at the present state of exploration, it is impossible to say anything definite about it, as well as about the uses, customs and races of the dwellers, who several centuries B. C. settled down on that portion of the soil, where afterwards Rome was built.

It is certain however that the existence of such a cemetery has not been hinted at by any writer; and not only at the time of the Empire, but even in the times of the Republic, and of the Kings the Romans ignored it: as they raised buildings over it and even dug out wells for the supply of drinking water. These buildings are of all ages from the times of the Kings, until the Middle Ages.

The first tomb laid bare by Comm. Boni was near the staircase of the Temple of Antoninus and Faustina. It was for cremation and consisted of a terracotta *dolium* with a convex shaped cover of tufa. Inside the *dolium* were several other vases and in the centre a cinerary urn made in the form of a terracotta vase; two little rectangular cinerary urns in relief work, on which are reproduced the binding of osiers, of cord, of leather, the construction of the primitive wooden vases, or the opening and drying of pumpkins; a cup with a ringshaped handle; a cup without handles; a *simpulum;* a reversed conical section of a flint stone, bored with a hole reaching the centre; a boat shaped vase with rectangular handles, and another reversed conical shaped flint stone.

The terracotta vase had the cover made in the form of the roof of a hut; that is to say with lines imitating the principal beams, which run

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longitudinally and the rafters which pass latitudinally the roof of a Latium hut. The vase contained bones which had undergone a very severe cremation. Near to this, at about a distance of two feet the explorations revealed a second tomb, this one being for interment.

The corpse, probably that of a woman, of not less than 30 years of age, contained three vases around the head and others at the feet; near the feet also were the bones of a sucking pig, the remains of a sacrifice. The skeleton, which bore a big bronze clasp on the left side of the breast, lay between two banks of splintered pieces of tufa, while a quantity of these covered it.

At about 33 feet from this group of two tombs, another group, also of two, was discovered and explored; this group was covered and damaged by a medioeval lavatory raised above it; another instance of the destruction, though in this case unintentional, of the classical memories of ancient Rome, committed in the Middle Ages.

One of these two (in a holm-oak trunk, of which the remains have been found) must have contained the body of a baby, whose tender bones were not found because they had crumbled away. Four vases were discovered in the tomb, two black and two red, little silver clasps, beans and grains of corn. The other tomb, in the shape of a *dolium*, covered with tufa slabs, contained a cinerary urn beautifully imitating the form of a hut, with a skylight, and a door, which was closed with a bronze bolt: nine vases were also found there, some of which preserved the residue of the funereal repast offered to the Manes of the dead, lamb cutlets, scales of fresh water fish, which were identified with the barbel of the Tiber (*barbus fluviatilis*) and a sort of porridge evidently of oatmeal. There were also grains of corn and oat mixed up with various little bronze objects.

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The exploration of the tombs was carried on with feverish rapidity. I will mention cursorily the chief things laid bare; two tombs in the shape of *doli*, containing children's bones; one was horizontally laid, fragments of tiles closing the mouth of the vase and holding it firmly at the sides: the other tomb consisted of two *doli* with the mouths touching each other.

Comm. Boni holds that they belong to the V century B. C. and represent the huts which were erected there for habitation, after the burial ground had already been abandoned. The tombs of the babies are called *subgrundaria*, because they were excavated in that plot of ground surrounding the house, being almost covered by its eaves.

Another tomb for interment of trapezoidal shape, contained a kind of hut constructed out of pieces of tufa, in which were seven vases evidently filled up with liquid offered to the Manes of the dead (milk, water, honey and perfumes). Near it was discovered the trunk of an oak tree which had been longitudinally split open in two, and hollowed. It contained the skeleton of a child, with a small iron spear, probably a toy, laid by its side.

Close by was also found the tomb of another child containing ten vases, one of these having the remains of fish, (*mugil chelo*) and fragments of iron utensils, among which was a *ligula*, that is a kind of fork. Mixed up with the earth inside the tomb were found grape seeds, and grains of fresh corn. The body must have had a tunic, to which was sewn many coloured enamel ornaments of flowers; an ivory bracelet, a ring and a clasp.

This tomb laid crossways over that of a slave buried face-downwards, perhaps near the tomb of his master, the lower extremities of the femroal bones being cut off, when digging out another tomb.

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After this the exploration brought to light another tomb of a child, laid in the trunk of an oak, containing six vases, among which were the fragments of a copper cup, and decorated here and there on the border with beehives, and containing *ligulae* and seeds of grapes.

The corpse of the child, who must have been under three years of age, must also have been dressed in a tunic decorated with flowers and one of the little arms folded on its breast was adorned with a bronze bracelet.

Of the other tombs discovered, I recall that of a baby, with reddish amber ear-rings, and the body entirely covered with clasps, amulets and toys in copper, iron and amber; the inhumation tomb of an adult without any vase (perhaps it was of a poor sick person); two bodies of adults discovered under the prisons, which limit the burial ground with one of its smaller sides. Over one of these bodies at a higher level, the *doli* of several cremation tombs, or more probably of buried babies, are visible.

There were also found in graves of earth, ashes, charcoal, and fragments of rough *aes* and of tiles: the traces of huts, which had been erected there, and at a lower level were recognised the circular ritual pits containing beans and grains of corn, the residue of a fire, which afterwards must have been sacrificially sprinkled with milk, and the remains of a pony.

A part of the burial ground, that which extended from the side of the temple of Antoninus and Faustina to the wooden shed, has been entirely explored and has now been covered over again with earth; while the other part which is under a roof is now in course of exploration; several tombs can be seen uncovered there, just as they were found, as until now only the earth or the manes of tufa splinters, which covered them, have been removed. The

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tombs, which have been completely explored, have been moved from their original sites and have, for the time being, been deposited in the adjoining temporary Museum.

The Preromulean and Romulean burial ground revealed how interment and cremation were simultaneously used in Rome.

The cremation tombs belonged to the Aryans, to that pure race, who had come from the lands of the Sun, the shape of whose skulls showed that they possessed extraordinary intelligence.

The inhumation tombs are those of the *clienti* (those who placed themselves under the protection of the most powerful citizens in Rome) and of the plebeians of the aboriginal population for whom interment was traditional. Their custom was respected by the Romans for political views and with the idea of not being confused with them — a weak, miserable race.

It was believed that the most archaic vases found in the burial ground, and which have the identical forms of those of the Latial necropolises, had been executed either outside Rome, or here with an imported fine quality of clay. Comm. Boni instead showed by numerous proofs, that those who buried their dead in the Roman Forum made the vases and various utensils out of the same earth in which their dear ones were deposited, and over which they walked, purifying it before using it, by dissolving it in water. He also proved that before kiln-burnt, these vases were smoothed over with a wooden or bone stick to give them a soft and shining appearance.

50. **The Prisons** (*Carcer*). — Comm. Boni remembered that Plato, in his arrangement of an ideal city, places a prison at the entrance of the agger: and that the prisons of the Republic of Venice were close to the entrance of St. Mark's square, which could be called the medioeval

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Forum of Venice. And in fact at the eastern approach of the Forum a cellular prison was brought to light, while demolishing a part of the foundations of the Heroon of Romulus, foundations that were made so compactly out of mortar and pieces of flint stone and travertine, that the steel axes snapped in two in forcing a way through them and the muscles of the workmen were strained. It evidently belongs to the beginning of the Empire, and consists of a long and narrow corridor, which ran from the *sepulcretum*, parallel with the Sacra Via as far as the door of the *Heroon* of Romulus, flanked with three little vaulted cells on each side. The interior was entirely constructed in brickwork; and the outside walls are of tufa blocks: the cells have an irregular trapezoidal form and an area of about ten square feet. Being without windows, they are quite dark: one of them has a hole, which perhaps served to fix the fetters. The inside walls are strengthened by smaller walls, in order to prevent an escape, which could be attempted through the broad Augustan *Cloaca* of the Via Sacra. There are three pavements one over the other, the first two of herringbone work and the lowest of layers of travertine blocks; they must have been made at various times to render the escape of prisoners impossible.

This strange building, which is nearly complete, is evidently, according to Comm. Boni, and prof. Vaglieri, a prison; though Hülsen holds it to be safe-places for storing the valuables of the goldsmiths (*aurifices*) and jewellers (*margaritari*) who had their shops along the *Sacra Via*.

51. **Guard House** (*Excubitorium*). — It is a brickwork building, of imperial times, opposite the Heroon of Romulus: it has several windows and hopholes. Its presence here confirms the truth of the existence of a neighbouring prison.

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52. **Temporary Museum of the Forum.** — In a little building near the Guard House, Comm. Boni arranged, in cases, as best as he could, the most important artistic and archaeological material discovered during the excavations. All this material will be removed to the near convent of St. Francesca, which is to be turned into a museum, where also the other material now in various depositories, or left out here and there on the open ground in the Forum, will be removed.

The little temporary Museum is not open to the public: however visitors may obtain a special permit from Comm. Boni. Here are kept the material unearthed in the *Sepulcretum*, with almost all the tombs; objects found in the Comitium and under the *Niger Lapis*, consisting of the little bronze images, of which we have already spoken; vases for sacred libations; two republican tiles, quite intact; objects discovered in cleaning out the *Cloaca Maxima,* i. e. terra cotta vases, covered outside with a black varnish; bones of beasts killed at the games, and over four hundred small playing dice. In addition to these can be seen objects found in emptying the wells; terra cottas of every kind, three large entire weights with bronze handles, and an elegant little bronze box for incense. Then there are small ivory daggers, and various other archaeological material discovered in the *Regia,* in the *Domus Publica*, in the House of the Vestals, in the Temple of Vesta etc.; in short almost all the archeological material gathered during the exploration of the Sacra Via and of other sites in the Forum.

53. **The Fabian Arch** (*Fornix Fabianus, Fornix Fabii or Fornix Fabius*). — This was erected in honour of Q. Fabius Maximus, Allobrogicus, the Conqueror of Savoy in A. D. 121, during the time he was Consul: and thus it was the oldest

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triumphal arch raised in the Roman Forum. A nephew of Fabius, who bore the same name as himself, is believed to have restored it, in A. D. 56, decorating it with statues of the Fabii, and eulogistic inscriptions (*tituli*) and with a basrelief representing shields and warlike ensigns.

It must have stood on the point where the *Sacra Via* entered the ancient Forum, *i. e.*, between the Temple of Antoninus and Faustina and that of Vesta (*inter templum Faustinae et Vestae*): the exact spot is not known, as the substruction has not yet been found, although under the paving slabs of the supposed *Via Sacra,* in front of the Heroon of Romulus, several blocks of travertine belonging to it were brought to light; these pieces, from which we know the width of its only arch, have been put together.

54. **Domus Publica.** — Such is the name given to a series of ruined buildings, included between the House of the Vestals, the *Regia,* the little temporary Museum, and the Arch of Fabius. The *domus publica* was the residence of the *Pontifix Maximus,* although it is commonly held that he dwelt in the *Regia;* which, however, was only his office. In A. D. 12, Augustus having transferred his residence to the Palatine, and declared "*publica*" a part of his own house, made over to the Vestals the *domus publica* of the Forum (not the *Regia,* as some have wrongly supposed) adjoining their House. Possibly it is there that Julius Cæsar, disturbed by sad forebodings, reposed with his wife Calpurnia on the last night of his life. The construction discovered by Boni enabled us to determine the plan of the supposed *domus publica.* Many important buildings of the later Republican times were laid bare: an entrance flanked by the bases of two columns; several rooms built with brick walls and a substruction of tufa blocks: one of the rooms

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is apsed and has a pavement of black and white marble arranged in geometrical patterns; a drain for the rain-water falling from the roofs; another room, with a marble pavement in an *impluvium* style; over which is another fine pavement of black and white marble: the wall is decorated with a representation of a garden fence, a garland of leaves, trees, a glass vase etc. on a blue ground; this is certainly a work of the beginning of the 1st century A. C.

The posterior part of the building is of strong tufa blocks.

All the extant remains belong to buildings erected after Julius Caesar's times. One is a private house of the later time of the Empire, fitted with a heating apparatus (furnace and clay pipes).

55. **Temple of Romulus** (*Romuli*). — This was begun by Maxentius in honour of his son Romulus, who died at the age of four years; and when the predecessor of Constantine perished in the battle of *Saxa rubra*, Oct. 27, 312. B. C., the edifice was not completed. The Senate finished it together with the Basilica, also begun by Maxentius, and dedicated both the edifices to Constantine. In the XVI century the dedicatory inscription, copied by Panvinio was still in its place.

The edifice is circular, like the Pantheon and has an internal diametre of 49 feet and a vaulted roof, which once had a central opening. In 1632 Urban VIII raised the pavement of the Temple by means of a vault; but is was lowered to its old site in 1880.

The temple had a little semicircular portico ornamented by columns, of which two remain: of two others, there are only their pedestals; it was flanked by two apsed constructions.

The beautiful bronze door, in which the holes of the engraved headed nails are still vi-

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sible, was apparently taken from some earlie building.

It was converted, together with the adjacen *templum sacrae Urbis* into a church and still pre serves the remains of frescoes, which I suppose t be of the XV century; a tomb; and in a kind o grotto a spring of water, called of St. Felix an believed to be miraculous.

The temple is now turned into a temporar museum, where are kept the heavy and volumin ous archaeological objects, found in the recen excavations of the Forum; it is also used as a workshop for repairs.

On the *Sacra Via,* in front of the temple, i is believed by some to have taken place the legen dary fall of Simon the Sorcerer, who had dared to challenge St. Peter, against whom he was en raged because he converted Romans to Christian ity. And the legend relates that the imprint o the knees of the first Pope remained on the stones that paved the road, where St. Peter knelt to pray that God might confound this impious man. On this spot, a Church was erected, where the two stones were preserved: they were afterwards removed to the church of *St. Francesca Romana,* where they are still revered by the faithful.

96. **Templum Sacrae Urbis**. — This forms part of a group of Vespasian's temples and was built by Vespasian from A. D. 73 to 78. It was almost entirely destroyed by the fire of Commodus in A. D. 191 and rebuilt or at least restored with walls of brickwork by Septimius Severus and Caracalla. It was dedicated to the city of Rome, in front of the *Forum Pacis*. It was never used for any religious service; but only to keep the archives, the registers of property, the records of the Census, and of the Public Works; and chiefly for the custody of the marble Map of Rome. Septimius Severus and Caracalla

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made a new map, rendered necessary after the numerous alterations made in Rome after Commodus' fire, walled up on the sides of the Temple which faced the *Forum Pacis*. The traces of the marble slabs and the holes of the iron hooks, which held them, are still visible.

The temple had fifteen windows and the walls were entirely faced with carved marbles. On one side wall there was a beautiful, strong marble door, now closed up; and on the opposite side, a hexastyle portico, with a door with an inscription recording the erection of the monument by Vespasian, and its restoration by Septimius Severus and Caracalla.

In course of time this map, corroded by rusty iron hooks, fell, piece by piece on the pavement of the *Forum Pacis*, and debris and rubbish covered it up for centuries. In the XVI century, under Pius IV, 167 fragments were unearthed and presented to Cardinal Alexander Farnese, who placed them in his palace in Via Giulia. Of these, 74 pieces are lost, but there is a design of them in the Vatican code N° 3439, made by Fulvius Orsini. The other fragments were then first removed to the Vatican, and afterwards to the Capitoline Museums by Benedict XIV.

In 1867 other fragments of this map were discovered: and 451 other pieces were found by accident amidst the building material of a Nympheum, on the bank of the Tiber, in Via Giulia, opposite the Farnese Palace.

In 1903, Professors Lanciani, Marucchi, Gatti and Hülsen put all the fragments together attempting to reconstruct the whole map of Rome, or *Forma Urbis;* which is now on view in the *Palazzo dei Conservatori* in the Capitol. But several hundred pieces, which could not be combined together, still lie in the Municipal Store.

Felix V, A. D. 526, turned the *templum Sacrae Urbis*, into a Christian Church dedicating it to

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Sts. Cosmas and Damianus; it was the first public monument transformed into a church: and to accomplish this, the Pope was obliged to obtain the authorisation of the Emperor Theodoric. The *Heroon* of Romulus was united to the Church, and became almost a portico of it. Hadrian I (772-795) turned it into a deaconry.

57. **Forum Pacis.** — It was built by Vespasian and Titus after the closing of the Temple of Janus, when the war against the Jews was finished. By its speedy construction it must have been dedicated in A. D. 75. Vespasian adorned it with precious spoils of war, plundered from the Temple of Jerusalem, and with many works of art brought from various parts of the Empire and from other Temples. Mention of the Forum Pacis is only made later on, but it is not difficult to argue that it is due to Vespasian: the space around the temple was adorned with statues by Phidias, Lysippus and Myron, and a fountain with a bronze ox, the work of Phydias or Lysippus.

It is believed that the Temple of Pacis was ruined by fire, and that it was restored or reconstructed by Septimius Severus, when he transformed the area around the temple into a Forum. This Forum was rectangular and was flanked by porticos; a road united it to the *Sacra Via,* but this communication was afterwards cut off by the building of the Basilica of Constantine: it was adorned with arches, called *fornicate* and this in medioeval times was corrupted into *arco del latrone* or the arch of the Robber (*Latronis*).

Not a trace of the Temple of Peace remains today; it must be buried under the earth and masonry of Via Alessandrina and Via Cavour. Only part of the pavement of the Forum in slabs of « Portasanta » marble discovered in 1899, can now be seen.

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It is to be hoped that the excavation will be continued right up to the actual limiting wall of that side of the Forum, so that fresh pieces of the pavement may be discovered: and probably other fragments of the *Forma Urbis*.

An enormous block of wall of the Basilica of Constantine lies on the pavement of the *Forum Pacis*, fallen there perhaps during a shock of earthquake. It formed part of the internal spiral staircase which, cut out in the thickness of the wall, led up to the roof of the monument, named after the first Christian Emperor. On the other side there is another staircase in fairly good preservation.

58. **Buildings on the « Velia »**. — Returning to the Sacred Way, we see a number of ruins brought to light in the excavations of 1899-1901. They are the remains of buildings, which ran from the house of the Vestals to the Arch of Titus and from the Sacred Way to the Palatine: and built on one of the three prolonged points of the Palatine, which is called the *Velia*, and used in early times as a general market, and even later on, as a centre of fruit sellers; it was, as we have mentioned before, one of the two extremities of the Sacred Way, which united the city of the Capitol with that of the Palatine, and for that reason was fortified. The portion of this road which ran along the higher part was called the *Summa Sacra Via*.

These remains belong to Republican and Imperial houses of various structure, with marble or herringbone work pavements. Many specimens of glass and terracotta vases, and over 300 lamps of various size, and shape, with four, five and even twelve lights, were dug out. A good many of these objects have a real artistic value. These ruins helped to study the domestic architecture and the life of the Romans prior to the fire of 65.

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59. **The Sacra Via** is the ideal ritual roa which united the Latin City on the Palatin and the Sabine City on the Capitol across th marshy and then uninhabited Roman Forum It began at the Shrine of the *Dea Strenia* i an unknown place quite close to the Colosseu and ascended the *Velia*, (where from its elevatio it took the name of *Summa Sacra Via*), descende the slope, where afterwards the Basilica c Maxentius was erected, crossed the Forum, bet ween the front of the *Regia* and the Temple c Antoninus and Faustina, passed between th *Heroon* of Cæsar and the Basilica Æmilia, b the Comitium, ascended the Vulcanal with th name of *Clivus Capitolinus* and terminated o the Capitol. But its course underwent severa modifications; it had a branch, which start ing from the Arch of Fabius and extending fron the *Regia* to the temple of Vesta, passed unde the Arch of Augustus and ended in front of th Basilica Æmilia.

It was flanked by temples and basilicas, and on its upper portion, by private houses, and shops; the pearl merchants, the famous *margaritari* of the *Sacra Via* were here.

Through the Sacra Via, symbolically the way of righteousness passed all religious, and triumphal processions, with the conquerors on fourwheeled chariots drawn by white horses, wending their way to the Capitol.

Until recently the Via Sacra was believed to be a road made out of disjointed polygonal lava blocks: Comm. Boni proved it to be a medioeval road and at a depth of from three to eight feet underground, covered with earth and debris, a splendid tract of the real *Sacra Via* was laid bare paved with polygonal lava blocks, beautifully cut and accurately put together: the same as we see it now.

The excavations especially along the *Sacra*

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*Via,* brought to light nearly eighty wells, belonging to various periods; Primitive, Republican and Mediœval. Up to 442 A. U. C. the drain-polluted water of the Tiber, or of wells, had been drunk by the whole population. The first supply of water was due to the Censor Appius Claudius. No wells of the Imperial Period are found as then there existed fourteen aqueducts which brought to the city water in such abundance to serve more for luxury than necessity.

After ther ruining of the aqueducts by the Goths, who were besieging the Greek Belisarius, the escaping water flooded the plains causing malaria fevers, and the citizens once more resorted to wells and to the golden Tiber water, which was left to settle for some days.

The early wells are simply dug out of the ground having a circular mouth and showing roughly steps in the sides, by which to descend down below.

The Republican wells have also a circular mouth and are decorated with many rings of reddish tufa and steps. They vary in depth from 20 feet to 75 feet. In some cases it has been impossible to reach the bottom.

The medioeval wells are irregularly dug out of the earth ; they have circular irregular sections and are faced with bricks or more often with fragments of stone and marble taken from destroyed monuments, columns, architraves and capitals.

They were all filled up to the mouth, and when they were cleared many objects of the most varied nature were brought to light: dice boxes, terracotta, glass and bronze vases, bones of animals, knives, coins, weights, etc.

From the contents of these wells, sealed up for centuries, arises a historical document of the intimate life of the Romans, a most precious document, because if we know how the Romans



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conquered the world, we know very little indeed of their intimate life.

Besides these wells, in the Forum there were several pits or underground granaries, two of which, constructed in tufa blocks faced with a reddish brown clay, are still left. One is that of the little chapel of *Ops Consiva* and in the form of a vase and the other is circular and is in front of the church of *St. Francesca Romana* on the *Via Sacra*. There are also the augurial, ritual or sacred wells or pits, scattered all over the Forum in large number.

60. **The New Way** (*Via Nova*). — This famous street connected the Colosseum with the Palatine, running parallel to the *Sacra Via* from the Arch of Titus to the *Clivus Victoriae*, skirting the northern slope of the Palatine. Notwithstanding its name, it was the oldest street in the Forum. The so called constructions of Caligula towered on the southern side of it: the lower rooms were highly rented shops, opposite the House of the Vestals.

The *Nova Via* must have been dark and cold even at the hottest hours of the day, owing to the enormous constructions which overshadowed it, and to its narrowness.

The recent excavations laid bare the ancient polygonal pavement in flintstone, hidden at some four feet below a disjointed medioeval pavement in circular blocks of flintstone; several drains were also discovered, containing archaeological material, among which a no small amount of coins.

61. **Medioeval Portico.** — Running along the Via Sacra from the Heroon of Romulus to the Arch of Titus, immediately at the turn of the road called the *Arco del Latrone*, a portico of five arcades, not too regularly built, is seen leaning

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against the south west angle of the Basilica of Constantine; its foundations are largely built with marble fragments of ancient monuments, showing the work of later times, but more than this cannot be said because we have no account at all of the construction. What is certain, is that the substruction at the present moment rests on the pavements of the Via Sacra of the Imperial Era, while the medioeval pavement of the Sacra Via is at the same level as the entrance to its arcades.

62. **The Shrine of Bacchus and Cybele.** — Following the Sacra Via to the right is seen a fragment of a curvilinear epistyle in which a female figure is carved, possibly a Menade, and a part of an inscription in bronze letters could be read, but of which now only the cavity which contained it remains. This is believed to have had reference to Marcus Aurelius or perhaps more probably to Antoninus Pius.

From coins of Antoninus Pius and a passage of Martial, Hülsen argues that this building is the Shrine of Bacchus, or *Tholus:* it is circular in shape and facing it is another dedicated to Cybele and « which decorated the entrance « to the Imperial Palaces in the same way as « the round churches in *Piazza del Popolo* de- « corate the entrance to the principal roads of « new Rome ».

Comm. Boni, however, though reserving to investigate it more fully later on, believes it to be the *Aedes Penatium,* the shrine of the Penates.

63. **Spice Shops** (*Horrea piperataria*). — The shops of spice, which was imported from Egypt, Arabia and even from India, by land or sea, got their name of *horrea piperataria* from one of the merchandise with which they were more largely supplied; pepper being held as a

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great luxury in Rome, so much so that in Pliny' time it cost nearly ten francs a pound : and o account of its large price it was often adulterate with Alexandria mustard.

It is generally believed that these shops wer built by Domitian. In 191 they were destroye by a fire and soon rebuilt: burnt again by fire in 283 under Carinus, they were rebuilt fo the third time. The extant remains belong t this third construction: they consist of tuf walls, forming a series of rooms with travertin entrances, and a clever system of drainage.

They were one of the many existing *horrea* fo the various merchandise sold in Rome. Other were found at the *Testaccio* (Via Vanvitelli an Mastro Giorgio) in Via Nazionale (Villa Aldo brandini) etc.

Over these was afterwards built part of the Basi lica of Costantine.

64. **The Basilica of Constantine or of Maxentius.** — It was built by Maxentius, who desired it to be called the « New Basilica », and finished by Constantine: by a decree of the Senate, it was called the Basilica of Constantine, instead of the real builder Maxentius. When the religious basilica of S. John the Lateran was named after the first christian Emperor, *Basilica Constantiniana*, the people erroneously called it « The Temple of Peace ».

It was probably transformed into a church, or at least part of the building was used for Christian purposes: in fact Nibby found traces of religious paintings, which he attributed to the thirteenth century. It is believed it suffered serious damages from earthquakes, especially that of 1349, mentioned by the poet Petrarch.

From 1500 to 1812, it was inhabited and the excavations began in 1812 to 1814, and 1818-1819. From that time it served as a place for the

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transportation of rubbish, until Nibby undertook its excavation.

This colossal monument, the highest architectural effort of the Romans in the full decadence of art, was originally facing the east, with a vast apse at the western end, nearly touching the *Templum Sacrae Urbis*. When completing it however Constantine changed the entrance to the south, towards the *Sacra Via*, building in front a portico.

We can still admire the monumental staircase, the columned portico in red porphyry, and the three enormous arcaded bays, with ceilings decorated with stucco panels, of which some portions fell to the ground during an earthquake; the central bay still preserves the *suggestum* or elevated loggia, and traces of the marble decorations. When the front of the basilica was removed to the Sacra Via, it was turned into an apse.

On the side overlooking the Via Sacra facing the three above mentioned bays the Basilica had three others now demolished.

Between these ran the central nave, 235 feet in length by 67 feet in vidth, and 106 feet high.

Until 1613, one of the colossal Corinthian columns supporting the vault was still remaining here: Pope Paul V had it removed to the Piazza of *Santa Maria Maggiore*, surmounting it by a bronze statue of the Virgin and placing a fountain at the foot of it. Its removal cost nearly 60,000 francs owing to the poor transporting machinery, and to the size of the column, which, without its base and capital, is a monolyth 47 feet high with a periphery of 17 feet.

Undoubtedly this edifice, which was entirely ornamented with stucco works and had the walls covered all over with marble and niches crowded with endless fine sculpture, must have been mag-

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nificently grand, the last example of the grandeur of Roman genius, raised at a time when the City was in full decline.

The recent excavations brought to light, among other things, the newell staircase in the left aisle towards the Temple *Sacrae Urbis*, and several fragments of the fallen pannelling of stucco rosettes; marble fragments of cornices, architraves and freizes: and a great part of the rich pavement of coloured marble slabs. In points where this is lacking, remains of ancient brick-work buildings were discovered, which, with every good reason, we may believe to be the *Tribunal of Maxentius*. The future excavations, however, will decide this point.

65. **Shrine of the Lares** (*Aedes Larum*). — To the Lares, the familiar Gods (that is to say, the souls of the Heads of the families, founders of houses) which must not be confounded with the *Penates,* who were the protectors of the *penus,* i. e. the cellar where the provisions of the house were stored, Augustus built a temple, or rather a Shrine, on the *Summa Sacra Via,* on the spot which was afterwards occupied by the Arch of Titus. In fact the Ancyran inscription says *Aedem Larum in summa sacra via feci.*

Until now, owing to an inscription to the *Lari publici* discovered there, it was thought that the Temple of the Lares could be identified with that building of which the strong substructures are still existing, beyond the Arch of Titus, under the modern road of S. Bonaventura. This, however, proves to be the remains of the Temple of Jupiter Stator. Boni holds that the *Aedes Larum* ought to be situated in front of the Arch of Titus, on the side of the Sacra Via, and against the thick walls of a late period which cut it through. And certainly his researches

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made there revealed many remains which might quite well have belonged to the temple in question.

66. **The Arch of Titus** (*Arcus Titi*). — After the death of the Emperor Titus, the Senate and the Roman people erected in his honour a triumphal arch, on the top of the hill, called the *Velia*, to commemorate the destruction of Jerusalem. The date of its erection is not precisely known.

During the Middle Ages, it was much damaged by carters passing under it with their loads of building materials: it was also engrafted into the fortress of the powerful family of Frangipani and strengthened on its summit with battlements.

Threatening ruin, as only the central arch remained, without any side supports, it was first repaired in 1729-1732, and under Pope Pius VII in 1821, completely restored, as it is now, by the French architect Valadier, who had excavated part of Trajan's Forum and strengthened the columns of the Temple of Vespasian. He fulfilled his difficult task with unusual skill: besides strenghtening the part of the Arch which was still left, he built the new portion in a way to set an example to future restorations of ancient monuments. He replaced the missing part in travertine, so that it might be easily distinguished from the ancient part, built in marble: the new columns also are plain while the ancient ones are fluted, and the capitals are made with smooth leaves while those already existing are of the composite order, richly decorated. The entablature was also remade in the most simple manner, while the ancient one was of a most elaborate workmanship.

This well-known monument is undoubtedly the most beautiful structure of the kind, remaining in Rome: that of Septimius Severus in the Roman Forum comes second: then that of the Argentarii, and last the other of Constantine.

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The Arch of Titus has the interior of travertine faced with pentelic marble: it measures 50 feet in height by 43 feet in width and 15 feet in length: the vaulted arches 27 feet high by 17 feet wide.

On the side towards the Forum the Arch has an inscription in bronze letters recording the restoration made by Pope Pius VII.

The vault is decorated with panels with central flowers. In the centre of the Arch there is a bas-relief representing the apotheosis of Titus; the emperor is borne to heaven by an eagle. On the right a large bas-relief portrays the commencement of the triumphal procession of Titus; the Victors crowned with laurels, are bearing in their profane hands, the celebrated seven-branched golden candlestick, the table of the shrew-bread and the silver trumpets of the temple. On the opposite side Titus is represented standing in a chariot drawn by four horses escorted by lictors and courtiers crowned wirth laurels. Rome the Goddess drives the horses and the eagle-winged Victory places a wreath on the Emperor's head.

On the front of the Arch, towards the Colosseum on the frieze can still be seen the holes for the bronze letters of the dedicatory inscription: underneath it runs another frieze, on which it is represented another part of the triumphal procession of Titus; soldiers laden with plunder, courtiers, magistrates, animals for sacrifices led by priests, and then other soldiers carrying on a litter the River Jordan, under the semblance of an old longbearded man, in the usual pose of river-gods leaning with one arm on an urn. The arch is flanked by two fluted columns with composite capitals which are the earliest examples known. On the keystone of the vault of the arch stands a goddess, possibly Rome: and on the side towards the Forum the genius of the Roman people; at the sides two winged Victories bearing trophies, palms and crowns.

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The arch reveals all throughout an admirable workmanship: there are perhaps two many decorations, a sure sign of an approaching decline of art.

We know that the temples of Venus and Rome, standing at the side of the Arch, were constructed many years later; it seems difficult to understand why the Senate, with all the vast space of the Summa Sacra Via at its disposal, had almost placed the Arch, so to speak, on the top of the temple of Jupiter Stator, cutting it off from the big road. Now, there is no doubt that, in order to obtain a vast space for his great twin temples, Hadrian moved the arch and erected it further away placing it under the Palatine.

67. **The Temple of Jupiter Stator.** — According to the tradition in the battle against the Sabines, conducted by Tatius and after the episode of the Leader of the Sabines Mettius Curtius, the Romans began to retreat, and, been quickly pursued, they took to flight. Romulus, seeing that both the enemies were about to enter *Porta Mugonia* (Livy's *Veterem portam Palatii*) into the square city, made a vow to Jupiter to erect a temple on that spot if he would arrest the flight of his soldiers and give them the victory. In fact the soldiers of the first king of Rome regained courage and turning on their enemies put them to flight. It is certain that Romulus kept his promise and the Temple of Jupiter Stator may be one of the monuments erected by the two kings ruling together, as were also the Comitium, the Shrine of Venus Cloacina and the Altar of Vulcan.

The Consul Postumus, in fulfilment of a vow made in the war with the Samnites, rebuilt it in B. C. 294. Here Cicero delivered his first oration against Catiline before the Senate, assembled for the occasion: and called it *locus munitissimus*



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*et nocturnum praesidium Palatii.* It was burnt in the great fire under Nero. It was rebuilt, at an unknown date, either by Nero himself, or by Vespasian or Domitian. The Arval Brothers used to meet here on the 15th of May, for sacrifice *(Cooptatio)*. Notwithstanding the numerous ancient documents, clearly stating that the Temple of Jupiter Stator stood near the *Porta Mugonia*, its site has been a subject of discussion for years, placing it here and there on the Forum.

By the basrelief of the *Haterii* now in the Lateran Museum and after Boni's excavations, its position has been identified, beyond all doubts, on the western side of the Arch of Titus. The remains of vast concrete substructure belong to this Temple: many fragments of sculpture were also found here.

On the above-mentioned bas-relief, the Temple of Jupiter Stator has six columns in front with the tympanum decorated in the centre with a crown.

68. **Turris Chartularia**. — Beyond the Arch of Titus and immediately following the Temple of Jupiter Stator, on the right towards the Colosseum, there are several remains of brick edifices intersecting one another. They are called by the people « Nero's Baths ».

The *Domus transitoria* and Nero's Golden House occupied the site; but the oldest constructions, now existing there, date from the IV century A. D.: which were restored and enlarged in the following centuries, as proved from the fragments of incriptions used to pave them: they may have been used for baths, and perhaps also a round church.

Comm. de Rossi believed them to have been the *episcopium* of John VII; but this after the discovery of the Church of *Santa Maria Antiqua*, it is believed, to have been near that church.

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These ruins may have belonged to the Pontifical Court, which remained on the slope of the Palatine until the X century (Borsari). There existed the Papal library and Archives, from which, it is said, the name of *Turris Chartularia* (The Tower of the Papers) was given to the tower which the Frangipani family built near the Arch of Titus. There is no foundation for the assersion that the tower took the name of *chartularia* from a paper mill established there. It is certain, that, owing to its lofty position over the Colosseum and Forum, and just at the entrance of the Palatine, it had an important part in the struggle between Alexander III and the followers of the Emperor Barbarossa in the second half of the twelveth century.

It was still standing during the XVI century, as proved by several drawings of that period: it was completely destroyed by Valadier in 1829.

69. **Clivus Palatinus**. — It is that turning of the *Sacra Via* which led directly from the Arch of Titus to the Palatine, to the Temple of Apollo, in front of the Flavian Palace, passing between the so called buildings of Caligula to the right, and Nero's Golden House and the Gardens of Adonis to the left.

A part of this road, covered by a medioeval pavement, has lately been laid bare, paved with polygonal lava-blocks: part of this had fallen down breaking the *Cloaca*, which is underneath, and which has been carefully repaired by replacing the tufa blocks, and the lava slabs to their original site. During this excavation several Imperial substructions and part of Caligula's buildings were disinterred and identified, together with marble fragments, among which a huge capital, and half of an inscription dedicated to the mother of Theodosius the Great.

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70. **Porta Mugonia.** — It was one of the four primitive gates of the square Palatine city and perhaps the first opened in the Romulean walls to the east. It was so called from the lowing of the cattle, passing by it on their way to pasture; as we have seen, it was through it that the Romans fled when repulsed by the Sabines.

It was still existing in the times of Augustus: we know also from Cicero that it was on the *Velia,* but in spite of all this, its precise spot has not yet been identified: we hope that the researches which are at present made may lead to the discovery of some remains.

71. **Temple of Venus and Rome** (*Templum Veneris et Romae*). — In the reign of Hadrian Rome attained its greatest pitch of architectural splendour: he built for his residence the great Villa at Tibur: the grand and enduring Mausoleum for the *gens* Hadriana (Castle St. Angelo): the reconstruction of the Pantheon, which though originally built by Agrippa 27 B. C. was entirely rebuilt by Hadrian after its destruction by lightning: and other buildings erected in a truly imperial manner. On the declivity of the *Velia,* towards the Colosseum, he built a huge temple to two very celebrated goddesses in the City of Rome, Venus and Rome.

To do this it was necessary to lower and level the top of the hill, by demolishing several edifices, among which, it is said, was the ancient Temple of the Penates; by a deviation of a portion of the Sacra Via and by the removal of the Arch of Titus, the Colossus of Nero, etc. And from this fact the Temple in question assumes a special importance for Roman topography.

The Temple was finished by Antoninus Pius and after the fire under Commodus in 191 A. D. was repaired and richly improved.

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Maxentius, after the fire under Carinus, in 283 A. D., made other restorations, which were finished by Constantine, as it is shown by several brickwork constructions belonging to their times. The gilt bronze tiles of its roof were carried off by Pope Honorius I (625-640) to adorn the Basilica of St. Peter, whence they were afterwards stolen by the Saracens, in the year 846, when they plundered the Leonine City.

On the area of the temple, which was very soon ruined, Pope Paul I (725-767) erected the Church of S. Francesca Romana, which was rich with marbles and works of art; to this was annexed a great Convent whose back part rested against one of the *cellae* of the temple.

After the disestablishment of Religious Communities, the convent became the property of the Italian Government and was used as a dwelling place for some employees; as it was the other convent of St. Bonaventura on the Palatine. This latter have been levelled with the ground for the sake of excavations: and even the former, reduced to a very ruinous condition, would have been destroyed, if Comm. Boni had not claimed it to make a Museum, where visitors to the Forum may see all the objects unearthed during the excavations; we hope that even other obiects, found there, and now scattered in different Museums, where they lose much of their importance, could be returned to this Museum of the Forum.

The Convent of St. Francesca Romana, it is said to have been the abode of Tasso, during his first visit to Rome; even the great musician Listz resided there. It belonged to the Olivetan monks, who have still charge of the adjoining church. It was repaired several times: architect Valadier made the facade.

The restorations begun were chiefly intended to strengthen the building, but, owing to some

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important discoveries made during the work, they have taken a more extensive and artistic turn.

While repairing the modern cloister, it was found that it enclosed another small brickwork cloister with arcades carried on little marble columns: it is perhaps the oldest cloister in Rome, being a plain bare work of the XI century: the beautiful tall tower and other still remaining parts of the building belong to almost the same period.

The cloister is surmounted by a loggia, which date from the XV century, when the whole cloister was restored in Tuscan style.

On the second storey of the edifice another open loggia was discovered, of the XV century; with many interesting frescoes of the end of the XIV, and the beginning of the XV centuries, representing lives of Saints. There is a brilliantly coloured Madonna and Child, enthroned, with Saints at the sides, all in pure Gothic style: in a room on the first floor there is another fresco, representing the same subject, but a work of the Tuscan School, XV-XVI century. Traces of wall decorations were found all throughout the building: this, when the plastering was removed, was found to be in a very ruinous state: doors and windows had been open and shut, as comodity or caprice so willed it. Now it has been entirely renewed: the spacious rooms on the ground and first floors will be used for the new Museum, while the second storey has been adapted for the Office of the Excavations.

The works of repair carried on during the last three years have revealed not only the extension of the twin Temples of Venus and Rome but also, how they were erected and destroyed, all their material being used to build the convent and even the church of St. Francesca Romana: another instance of the shameful destruction of classical buildings in the Middle Ages.

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The Temple was constructed on a very strong area of foundations, made with concrete and large pieces of travertine and tufa; the area is higher on the Colosseum side than on the Forum side in order to overcome the uneveness of ground. Two staircases led to the Temple; one, which no longer exists, towards the Colosseum; and the other, still extant, towards the Forum: on the steps of the latter may be observed many dice-tables incised by the idlers of ancient Rome.

The Temple had two *cellae,* one opposite the other, built out of bricks, faced outside with white marble, and inside with porphyry slabs: even the columns were of porphyry. The vaults, made of various volcanic stones, were decorated with stucco panels and central rosettes, of which some traces may still be seen. One of the *cellae* was dedicated to *Romae Aeternae,* and the other to *Veneri Felici*, but it is not yet known which of the two was sacred to Venus and which to Roma.

The *Cellae* were surrounded by a porticus, of which still remain many shafts of its grey granite columns: pieces of the rich pavement in various coloured marbles, and many fragments of statues and architectural decorations may be viewed in the *cella,* within the cloisters of the adjoining convent.

72. **The Excavations in hand.** — Though the recent excavations, carried on with great energy and intelligence, have yielded a great deal of unexpected recoveries, and brought to light monuments of the greatest historic interest, the works of exploration are far from being completed.

The *celeberrimus Urbis* locus, the sacred valley, seems, like the Phoenix of old, to come to new life.

Here is a list of the principal works now being carried on, and of those which are waiting to be accomplished.

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It is intended to open the Arcades ot the *Tabularium,* the finest specimens of republican masonry in Rome, which were blocked up in the Middle Ages.

Also the road, which crosses the Forum, just below the Tabularium, is to be cleared away.

The small house, at the corner of Via delle Grazie e Via della Consolazione, and which rests on the walls of the Basilica Æmilia will be demolished.

The Arch of Septimius Severus has been repaired on the sides facing the Capitol and *Comitium:* the repairs of the other sides are now going on.

The long and patient work of exploration of the *Lacus Curtius,* the historic pool, in which folks of all ranks once a year used to throw a piece of money, promises to be rich in precious discoveries. Thus, laying bare the different strata, this work will be of great interest on the study of the successive raising of the Forum.

The excavations of the Basilica Æmilia are still going on, and here also many works of art will probably be found.

A well planned exploration may lead to the discovery of the foundation stones of the *Heroon* of Caesar, and of the Arches of Tiberius and Augustus. — The Architrave of the Temple of Antoninus and Faustina will be strengthened and the entrance staircase repaired.

The exploration of the Buryal Ground (*Sepulcretum*) will be continued: many other tombs may thus be brought to light, which will enable to study a very importat chapter of the ancient history of Roman civilisation.

When the mound of earth, between St. Maria Antiqua and the church of St. Theodorus will be removed, we could then ascertain the site of the Temple of Augustus. This work, however, cannot be done, until a new entrance has been made to the Palatine.

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That part of the beautiful marble pavement of the Temple of Peace, still covered with *debris*, will be cleared, and it is expected to find other fragments of the *Forma Urbis*.

The excavation of the Basilica of Constantine is still going on; the terminal platform of the three large bays will be roofed in order to protect the walls from the rain.

Thus, with the Museum of the Forum, the work of Comm. Boni in the sacred valley, will be over: but his intelligent energy will find a new field on the Palatine «proud Rome's imperial seat», and in the other Fora, which the mighty rulers of mankind raised, like a crown, round the Greater Forum.

> Then from the very soil of silent Rome
> You shall grow wise, and, walking, live again
> The lives of buried peoples, and become
> A child by right of that eternal home,
> Craddle and grave of empires, on whose walls
> The sun himself subdued to reverence falls.

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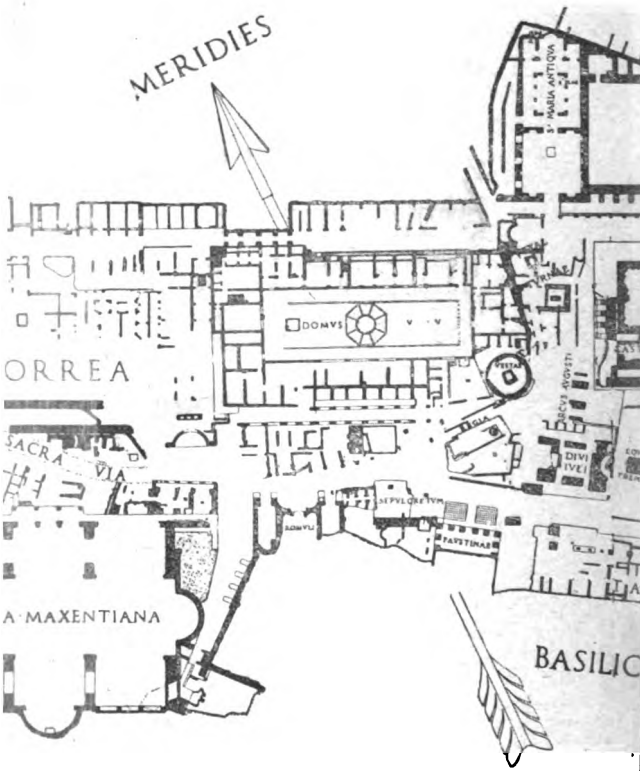


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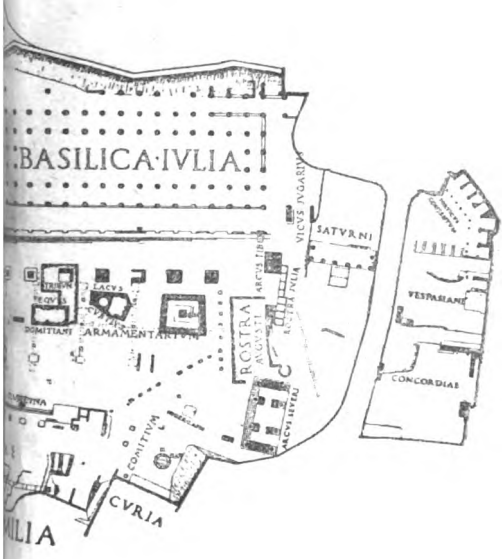


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